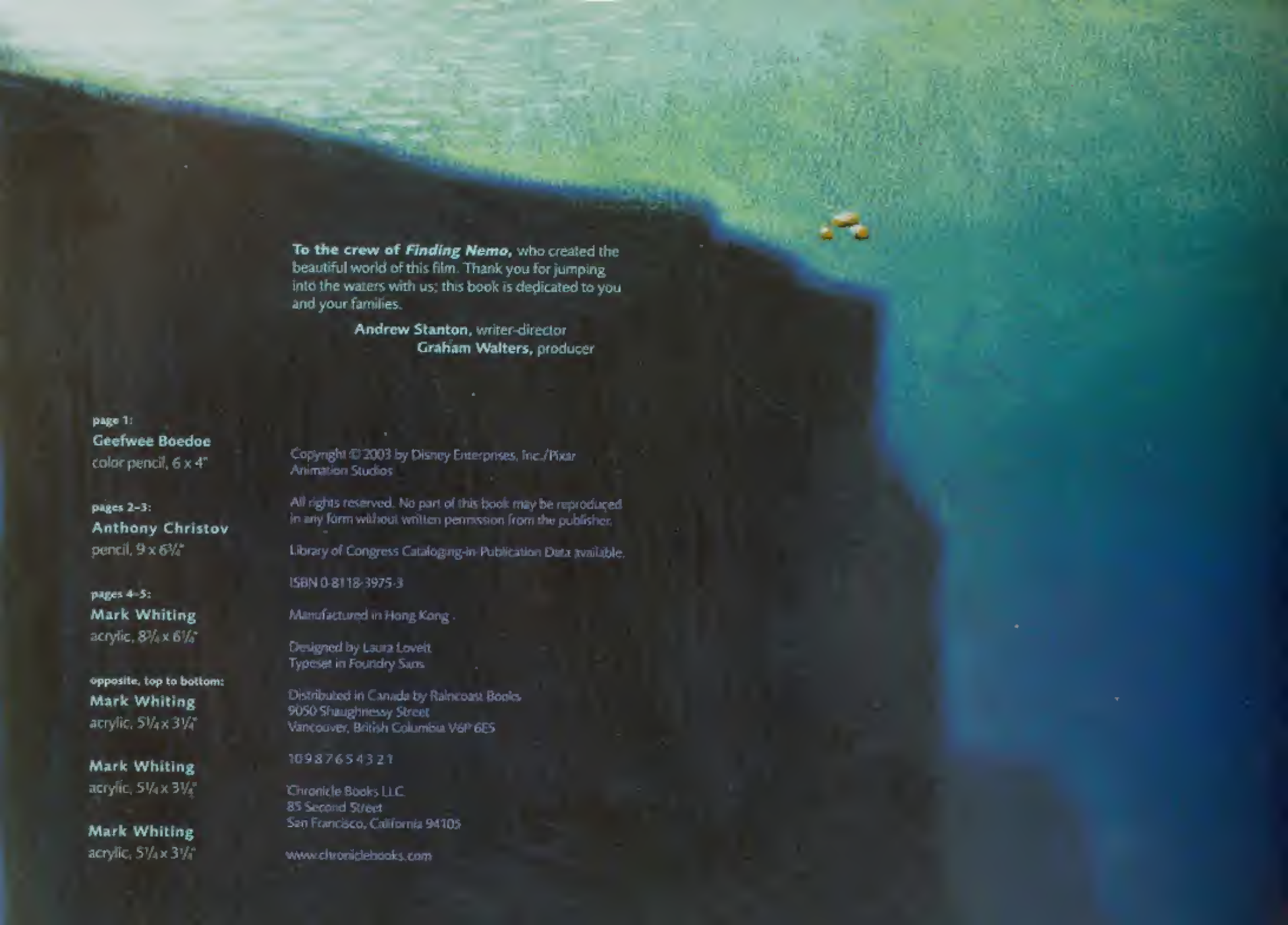


Disney·PIXAR

The Art of **FINDING
NEMO**





To the crew of *Finding Nemo*, who created the beautiful world of this film. Thank you for jumping into the waters with us; this book is dedicated to you and your families.

Andrew Stanton, writer-director
Graham Walters, producer

page 1:

Geefwee Boedoe
color pencil, 6 x 4"

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Animation Studios

pages 2-3:

Anthony Christov
pencil, 9 x 6½"

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Forewords

Andrew Stanton is my colleague, friend, and creative collaborator at Pixar. During *A Bug's Life*, he started toying with an idea for a feature film. "Well, tell me, tell me, tell me," I said. "No, let me think about this for a little while," he answered. Finally he got to the point where he said, "I'm going to tell you this story I've been thinking about." He continued with an incredible one-hour story pitch that was riveting, emotional, funny—a story about a father and son. It was just amazing and I was strapped to my seat. After the pitch he said, "John, what do you think?" I said, "You had me at the word *fish*."

John Lasseter

executive producer



above:

Ronnie del Carmen

digital

opposite:

Ronnie del Carmen

pastel and ink, 9 1/2 x 5"

I grew up in Massachusetts, by the sea, and I remember going to my family dentist, who had this funky fish tank in his office. All kids are attracted to aquariums, and I remember staring at this tank and thinking what a weird view of the world this must be for the fish—it'd be like flying into Las Vegas and that's your first view of America. I assumed, when I was a child, that all fish in tanks were originally from the ocean and wanted to go back home.

In 1993, I took my son Ben, who was one year old, to Marine World, where they'd opened this fish exhibit that had a tunnel with a massive glass wall. I'd never scuba dived at that point, but if you stood close to the glass, you got the feeling of being underwater with all these tropical fish. This was two



years before *Toy Story*, when people were questioning whether audiences would even sit through a computer graphics (CG) feature. But I remember even then, thinking how in CG we could make an underwater world, that CG would be the perfect medium for that world.

The idea stayed on the back burner as I worked on the slate of Pixar productions that followed the success of *Toy Story*—and waited for the spark that'd finally fire up the gestating idea. I had the environment and the situation, but the idea didn't kick into gear until I came up with something that mattered to me emotionally.

The final piece fell into place when Ben was about five years old and I took him for a walk to the park to have some father/son time. It was only two blocks away, but the whole time I kept saying, "Don't touch that... be careful... stay away from the curb—cars!" I suddenly became aware of what I was doing. I thought about the dilemma of being a parent and having protective instincts that can consume you and keep you from being the interactive parent your child needs you to be. The premise I concluded with was "Fear denies a good father from being one." That conflict intrigued me and sparked the idea of making a story that focused on the parent, not the child. That walk to the park with my son really connected the dots, and from 1999 on I got serious about making *Finding Nemo*.

So, it's been a long journey from my dentist's office until now, with many incredible artists joining up along the way to help turn this little fish idea into a reality. This book is a tribute to their amazing talents, and a peek into how it takes a sea of visionaries to make a single vision possible. Enjoy.

Andrew Stanton

writer-director

Introduction

by Mark Coita Voss



Across the Bay from San Francisco, in the town of Emeryville and on the former site of the Oakland Oaks baseball field and most recently Del Monte Plant 35, a different kind of factory opened its doors after the Thanksgiving holiday of 2000—a story factory, the home of Pixar Animation Studios. Pixar has been releasing feature-length computer animated films (commonly called CG films) since *Toy Story* in 1995, but the company founders first encountered the mysteries of computer animation when it was sequestered in university labs and locked away in corporate think tanks. It took years of research and development before they uncorked the magical digital genie and made it tell stories. And that genie keeps exponentially growing, promising ever more creative possibilities.

Stepping inside Pixar Animation Studios, one enters an atrium that looks like a Machine Age train station and forms a cathedral of space, with sunshine filtering through vaulting skylights and glass walls. Above the lobby floor, at each end, two bridges (including one dramatically arching span from which the company has held paper-plane flying contests) connect the upper level's east side and west side. To traverse the vast atrium and its ground level and upper corridors, many Pixar employees favor gliding around on scooters and skateboards (and one wonders if Buzz Lightyear rocket shoes might propel them in the future).

If the atrium is, as the company planned, the living room, then the animator's area is the playroom, a place where creativity is unleashed even in office and hallway decor, decorated with an exotic Tiki theme, a general store, and a corner office fash-

ioned into a castle wall and turret. An aquarium in the corridor, stocked with tropical fish, fits right in, but also served as reference for the fish characters of *Finding Nemo*, Pixar's fifth feature, released in partnership with Walt Disney Pictures.

Flitting near the tank's surface are two orange-and-white striped clownfish, the species that inspired the characters of little Nemo and his over-protective dad, Marlin, known to the production as Father. In the film, Nemo gets scooped up by a diver and taken from his coral reef home to a fish tank in a dentist's office overlooking the harbor of Sydney, Australia, and Father must brave the dangers of the deep to find his son. In the tank there is also a delicate slice of fluorescent blue, a regal blue tang that stars as the daffy, memory-challenged Dory. In the Pixar tradition of buddies (ranging from the *Toy Story* duo of Woody and Buzz to the lumpy giant Sulley and one-eyed Mike of *Monsters, Inc.*), Father and Dory are partners in the epic search for Nemo.

It is in this playroom that the artists of Pixar churn out reams of concept art and storyboards that in turn define the look of the movie's characters and environment, and explores the emotional underpinnings. As the marathon run of years it takes to make an animated film narrows to the final months, this artwork disappears, gradually replaced by the visions from the 3-D world.

Although concept artists, because of early deadline pressures, often must start work without a complete script in hand, the *Finding Nemo* team had the luxury of beginning after Andrew Stanton had completed his first draft. "He was so great





about wanting to board his script and look at it in its full ninety minutes with temporary music and dialogue—in what's called the 'story reel,'" smiled Pixar veteran and *Nemo* production designer Ralph Eggleston (whose directorial debut for the animated Pixar short *For the Birds* was honored with the 2001 Academy Award[®] for Best Animated Short Film). "Showing his dirty laundry," Andrew calls it. "He wanted to quickly see if this was a movie he felt strongly about—and it was. Then, the production began rolling and everybody started jumping on the train. We call it 'the Process.' Trust the Process."

Some of the artists worked with digital tools, such as the paint programs favored by shader art director Robin Cropper, who helped define the color palette used by the CG artists. Randy Berrett, one of the environment art directors, often created a pencil sketch, scanned it into the computer, and, with Photoshop software, experimented by resizing the drawing or adding layers of texture and color. The concept work was even aided by previsualization, in which low-resolution, 3-D characters and environments provide for a scene's rough layout, scale, and camera work. For *Nemo*, this tool was particularly vital in helping the artists discover, at the outset, potential problems and design possibilities for the environments of Sydney Harbor and the dentist's fish tank. But, as John Lasseter, one of Pixar's founders and *Nemo* executive producer, declared: "At Pixar, we're not digital purists." The final movie would be computer-generated, but in the field of concept art and storyboards, which begins with limitless blue sky, the quickest route

to an idea is still humble pencil and paper, such as the *Nemo* story department's hand-drawn storyboards, or the pastel paintings and charcoal pencil sketches the art department produced for mood, lighting, and color possibilities.

At the heart of the work was the symbiotic relationship between the two departments, story and art—an aspect of the Process that hails from animation's Golden Age. "Developing an animated film at Pixar is no different than it was at Disney in the days of *Snow White*," said story artist Jason Katz. "The story and art departments develop the film in tandem. In story, we'll start with the script and draw up specific shots and camera placements that the editorial department will take and combine with sound and music for the story reel, which is a living representation of the film."

I worked on both story and art for *Nemo* and the main difference is the story department is concerned with the broad strokes of sequences, while the art department is detail and project oriented," added story artist/designer Peter Sohn. "In art you might have several weeks to work out every detail of what a piece of clothing looks like. In story you're constantly working out problems and changes, like worrying about Nemo's relationships with the tank gang or figuring out how Father and Dory fit into Nigel's (pelican) beak, breathe water, and escape from a horde of seagulls and still be exciting."

Finding Nemo, with its underwater world and a fish father's odyssey across the ocean to find his lost son, had a particular lure for Pixar creators. For Eggleston and director of photography Sharon



Calahan, the potential included the chance to evoke the glorious animation of the past. "We'd always wanted to do a CG animated film that looked like it was made in 1940, the three-strip Technicolor films where there were soft edges to things and a very soft look," Eggleston explained. "Rambi, with its watercolor look, was also an inspiration—let detail fall away, go off into the murk of the ocean. We wouldn't do that on *Toy Story*, because it's a film about toys and plastic. But *Finding Nemo*, with its underwater setting, allowed us to do something we always wanted to do."

"Every movie starts with a basic idea," Lasseter added. "When Andrew first pitched the idea to me, he showed some images of real fish and described this very personal father-and-son story. One of the things we pride ourselves on in our films is matching a subject matter to our medium, and to me, *Finding Nemo* is one of the best blendings of an idea with a medium. In bringing this underwater world to life, so much of it looks realistic, but it's also so stylized. There have been some great underwater sequences in animation history, but this is unlike any underwater animation that's been done."

And it was concept art that conjured the characters, that defined the stylized realism of coral reefs, the foreboding vastness of open ocean, and the dentist's crowded fish tank. But the artists knew that, ultimately, after an idea had gone through seemingly endless iterations and been approved for production, it would undergo a new metamorphosis as it took three-dimensional form.

"We can't solve all the performance issues in the story reel," story supervisor Ronnie del Carmen

noted. "In the story department, we'll make sure ideas are implicit and won't be lost, but after that, the animators kick in. After all, if animators just slavishly represent the reel, you'd have characters hitting very basic poses. Animators have great latitude to find quirks and nuances in a character that'll bring it alive, to discover things that we story artists couldn't get to in the story reel. Something as simple as a quick double take or a blink can get a laugh or elicit an emotional reaction."

"Once we start building a 3-D environment in the computer and moving the [digital] camera around, it's not unlike a location scout for a live-action shoot," noted *Nemo* producer Graham Walters. "At that point, we're not defining ourselves by what was drawn beforehand, but what we can find in 3-D."

"At Pixar we do hold our hands pretty close to the flame in terms of entertaining story changes," Walters laughed. "You never know when a good idea will pop up, and if it'll make the movie better, we always want to accommodate that."

"No one has a lock on ideas—the best idea is what goes in. I may look at a storyboard and get an idea for an additional visual gag, while a story artist might come up with a great bit of dialogue to go with his storyboards. It's a very organic process, a shared experience," said writer Bob Peterson.

"And despite that chasm between 2-D artwork and 3-D animation, the two worlds are linked. We'll develop a character and then take it into a clay sculpture, which occasionally gets digitized to make a 3-D model," noted character art director Ricky Nierva. "My job is to make sure that the life



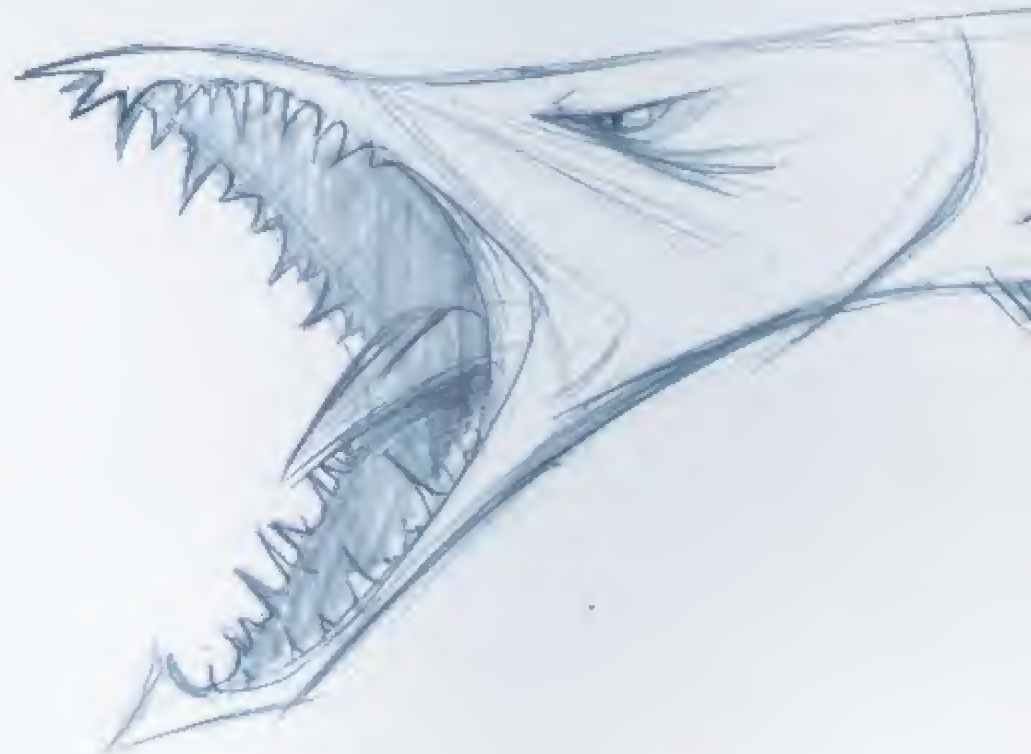
and essence of that [approved concept] sketch is in that computer model. It's a big jump from 2-D to 3-D, to get what's in our heads into the heads of the CG modelers."

"Concept art is your touchstone for everything, that's why it bleeds into the actual production," Stanton added. "I'm not going forward on a production until I have that security blanket of at least a sketch of what the end product will hopefully feel like when it's all done. I don't see how it'd be possible to make any movie—let alone the movies we make—without concept art."

Pixar honored the crucial role of concept art when, upon completion of its new facility, select pieces of *Monsters, Inc.* conceptual art were blown up to wall size to decorate the skylit atrium. And upstairs, across the bridges linking the east side to the west side, framed concept paintings and storyboards from Pixar productions make corridors into art galleries—and a continual source of inspiration.

This book culls a sampling of the thousands of individual pieces of *Finding Nemo* concept art so that those from the wide world outside the atrium can view the art show, too—so that the world can see the creative inspirations that evolved into moving pictures.

In the final analysis, making a computer animated feature is about powering up the imagination along with the processing of megabytes. "We've reduced the way we work at Pixar to this phrase: 'The art challenges technology and the technology inspires the art,'" said John Lasseter, smiling. "It's this wonderful yin and yang."







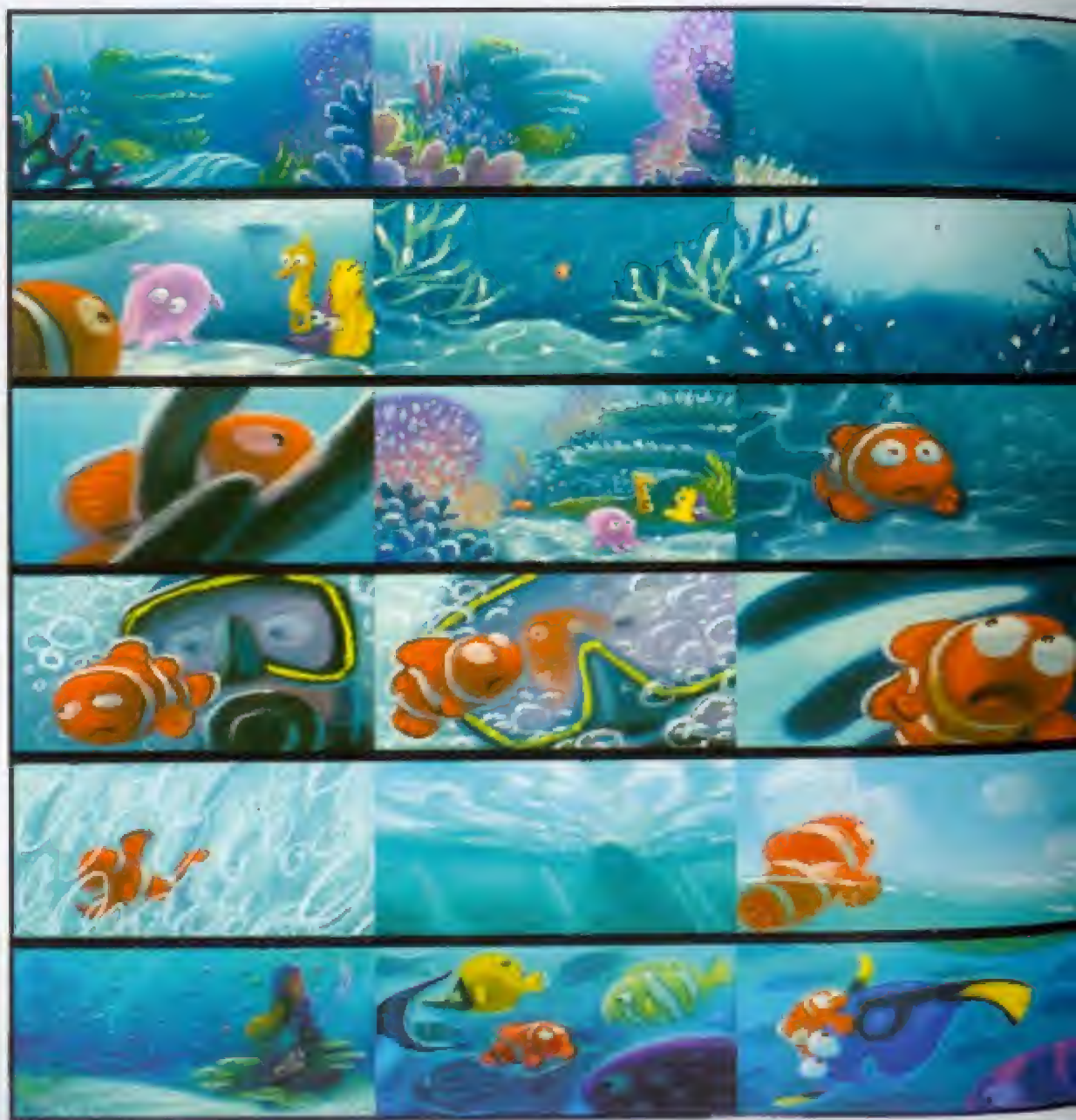
1 : LEAVING HOME

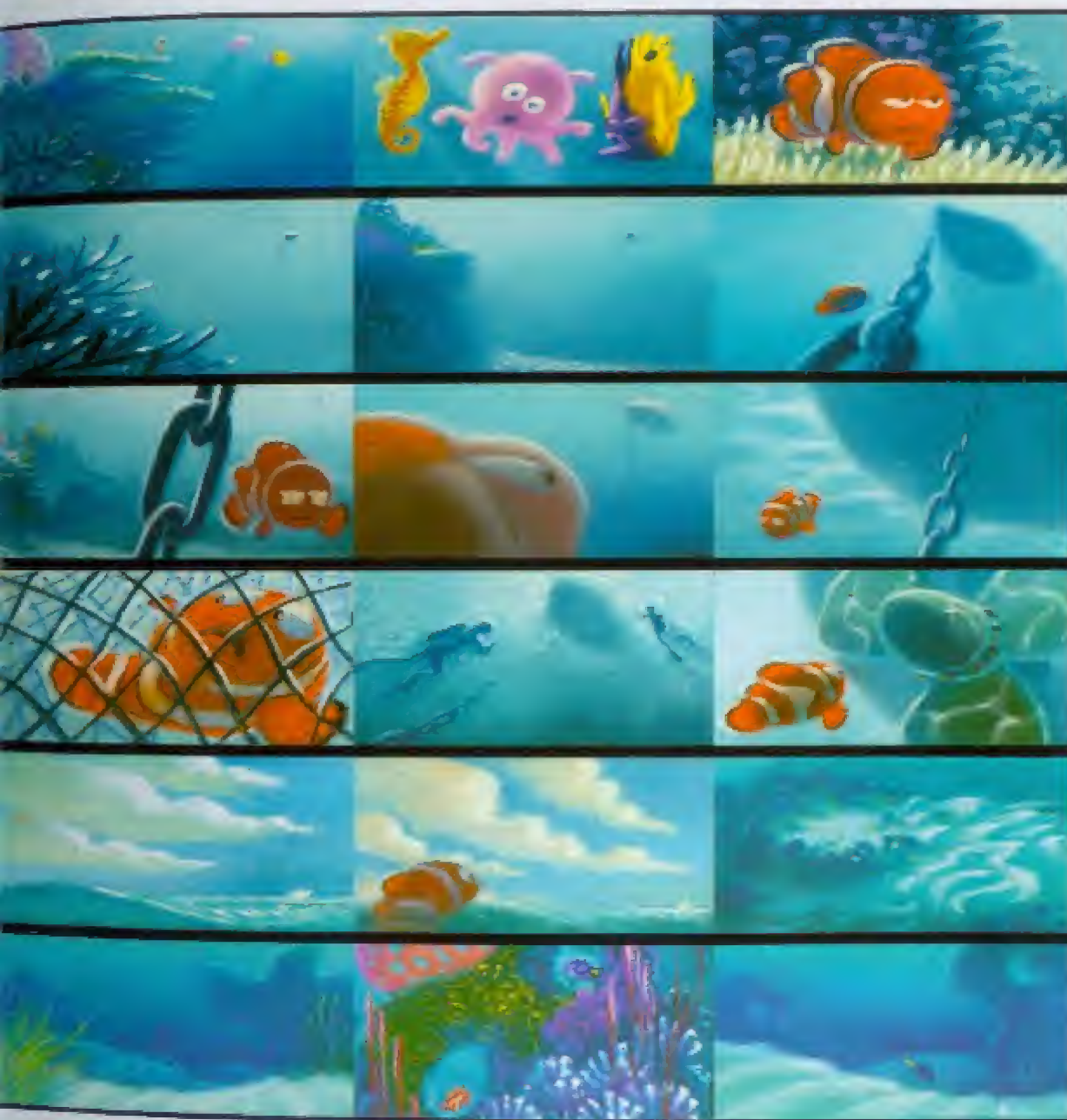
set : the reel

When Andrew Stanton first pitched *Finding Nemo*, John Lasseter, a longtime scuba diver, had one bit of advice: get certified for scuba diving and discover for yourself the mysteries of the deep. Thus, *Finding Nemo* scuba diving excursions took certified members of the production team on trips ranging from the waters off California to cathedral-like underwater caves in Hawaii.

"Diving actually confirmed and accelerated opinions we already had from underwater documentaries," Stanton admitted. "But it was a great experience—I was amazed how fearless I became. That was another thematic thing that intrigued me, because my childhood impressions of swimming in the ocean was the murk of this underwater void: how anything could be out there. It's your choice to find that scary or exciting—and push on through the void."

That palatable fear was key to the story, from the opening in which a barracuda gobbles up Father's wife and their nest of slumbering offspring. A single egg remains and grows up to be his only son, Nemo. The action starts on Nemo's first day of school. With a new sense of independence, Nemo tests his boundaries—making his overprotective father panic. The irony is, it's Father's obsession with protecting his son from the lurking terrors that drives Nemo to defy him and approach a boat anchored past the drop-off, where the shelf of coral reef falls off to the depths of the open ocean. A diver from Sydney plucks the little clownfish and carries him off. Only a taken diver's mask, inscribed with an address in Sydney, provides the clue Father needs as he sets out to find his son. Stanton chose the colorful coral environment of the Great Barrier Reef as Nemo's home, with Father's odyssey following the East Australian Current across hundreds of miles and five harrowing days to Sydney Harbor.





The coral reefs, and the ability to replicate that underwater environment in CG, had been on the checklist of technical challenges, with the early R&D resulting in a CG diorama that startled *Nemo* production principals: as John Lasseter recalled, "It looked so real! There was all this detail of floating particles, shafts of light filtering from the surface, grass flowing with the swells. From that first CG coral reef test we realized we had to go further with stylization than we'd ever gone before. Of course, we have talking fish, but we really needed the audience to know that this world—while believable, was also make-believe."

"Setting a story in coral reefs was a challenge because it's already an incredibly wonderful world that most of us aren't used to seeing," noted Randy Berrett, an environment art director. "The question was, how did we want to flow through this world, to take what was already beautiful and arrange it for our needs?"

The key to conjuring the intricate coral reefs was to simplify. Gradually, through concept designs, a coral reef's normal kaleidoscopic patterns were reduced to basic graphic shapes, an approach partly inspired by the landscape paintings of classic Disney animator Eyvind Earle. "We're proud of the fact that Pixar makes cartoons," said Ralph Eggleston. "We're not trying to replicate reality. We study reality and then we caricature it."

As John Lasseter put it, "What we do at Pixar is very different from a CG visual effect, because the goal in that case is to make something look blended into the live-action world. But our goal is to make something believable in a make-believe, fantasy way. What I've always enjoyed about the entertainment value of Pixar films is we put people in a position to go, 'I know this doesn't exist, but boy, it sure looks real.'"

Ralph Eggleston
lighting pastels



Jeff Richards

layout by Anthony Christov
acrylic, 14 x 9"

concept art the feel

Concept art is your crystal ball to the future; it's trying to capture—ahead of time, what it'll feel like to watch the finished movie. And that's the thing that tells you when you've found it, when somebody gives you that pencil scribble or pastel painting and you feel, "Oh my gosh, I'd love to see that." Sometimes the concept art matches exactly what's in your head, but often you're inspired by something you didn't even know you were looking for.

What's great is being surrounded by artists—especially in a healthy, collaborative environment—it begets more. Somebody nails an idea and somebody else wants to expound upon it. At that point the sky's the limit! That's when it's exciting, that's when the creativity becomes palpable, when it's the most fun, when you're the most optimistic. That's when there's the feeling, "We're going to conquer that mountain and, God, I can't wait to see what the view's going to be from up there."

Andrew Stanton

writer-director



above:

Ralph Eggleston

pastel, 6 1/2 x 8"

left:

Mark Whiting

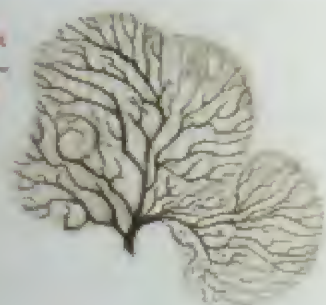
acrylic, 9 1/4 x 7"





Bruce Zick
pencil 19 1/8 x 11

design detail coral reef



top:
Nelson Bohol
pencil, 8 1/2" x 11"

above:
Nelson Bohol
pencil, 11 x 8 1/2"

right:
Bruce Zick
pencil, 12 x 18"

Because things get so complex underwater and you can get overwhelmed by detail, Ralph Eggleston wanted to figure out how to organize nature in a way, like flower arranging. Animation has always done that, with basic shapes and color, but in computer graphics animation we can create and see every bit of detail anywhere we want. We wanted to be able to get close-up detail on things, but we wanted to also limit that, and since the ocean is so vast, we had to have a plan for where that limit was.

One of the inspirations was the work of Disney artist Eyvind Earle, who did the backgrounds on *Sleeping Beauty* and had a very graphic style. It's harder to do that graphic style underwater because things are softer, but the key was to simplify paintings to shape and palette. There is delicate detailing, but it doesn't overwhelm; we wanted the first impression, as you move through this universe we created, to be the shape statement and then the textures. It's a way of simplifying nature.

Robin Cooper

shader art director



BRIGHTEST LIGHT

VERTICALS
+ POINTS

NO HORIZONTALS

LIGHT RAYS
+ SHADOW STREAKS

LOW HORIZONTALS
MOSTLY POINTS
FEW VERTICALS

LESS HORIZONTAL
MORE POINTS

HORIZONTALS
w/ ROUND CORALS

LOWEST LIGHT

BASIC SHAPES





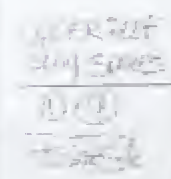
Design detail coral reef

How to minimize audiences in this underwater world was a real challenge. The underwater look needed a softness of color because water diffuses light, colors bleed into each other and soften out, depth of field decreases, and there's an out of focus feeling.

For us, in addition to defining the ingredients that tell the brain "this is water," we wanted to create a visual style that evoked the soft quality that made *Bambi* so beautiful. We were also influenced by some of the old Technicolor films. We knew we were getting there when an art director, who was seeing our work for the first time, reacted by using the "Bambi" word. We consider that to be the highest of compliments.

Sharon Calahan

director of photography



opposite:

Bruce Zick

pencil, 11" x 11 1/2"

top:

Bruce Zick

pencil, 12 1/2" x 10"

bottom:

Bruce Zick

pencil, 22 1/2" x 16 1/2"

model packer coral

right:

Bruce Zick

color pencil, 11 1/2" x 15"

below, left to right:

David S. Fulp

color pencil, 14" x 17"

Nelson Bohol

color pencil, 8 1/2" x 11"

Nelson Bohol

color pencil, 8 1/2" x 11"

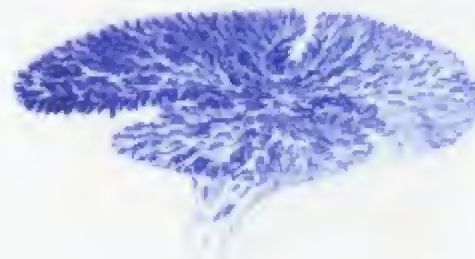
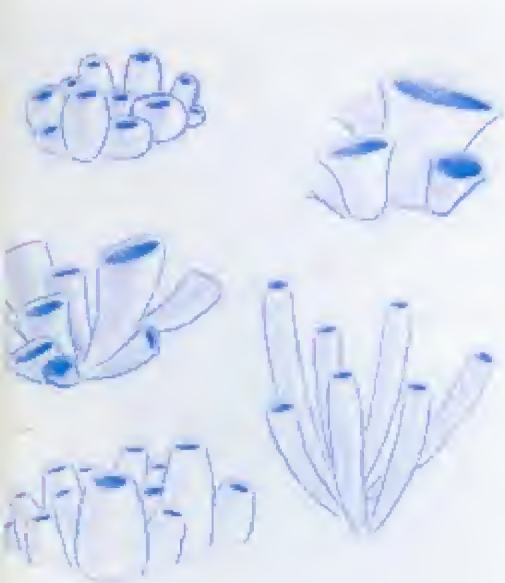
Nelson Bohol

color pencil, 8 1/2" x 11"

When Ralph and I talked about the coral reefs, we discussed how incredibly complicated and detailed they are — your first impression is that it's intensely detailed like a Jackson Pollock painting. It's already so fantastical you can't exaggerate it. But we realized we could caricature it by simplifying things, putting a sense of order to it. That's when we cracked it and got that slightly fantastical view of reality. It was as if God could go back and clean it up a bit.

Andrew Stanton

writer/director



When we started making the movie, Ralph and Andrew had to think a lot about how to design a coral reef. It wasn't about just diving in and sketching a coral reef that'd look interesting and fun, but a higher level of coming up with a strategy for creating that world. Ultimately, what you have to do in animation—a kind of filmmaking, really—is direct the audience's eyes to where you want them to go. To not just soak in the environment, but feel it.

Graham Walters

producer

below, left to right:

Ralph Eggleston

color pencil, 9 x 12"

David S. Fulp

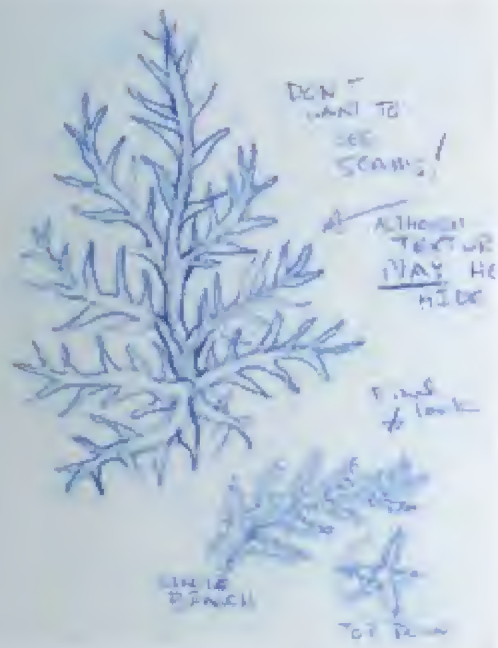
color pencil, 11 x 14"

David S. Fulp

color pencil, 9 x 12"

David S. Fulp

color pencil, 8 x 8 1/2"



character studies: Father, Moltie, and Nemo

below:

Ralph Eggleston

pastel, 5 1/2 x 3 1/4"

right:

Ralph Eggleston

pastel, 6 x 4 1/2"

far right:

Ralph Eggleston

pastel, 8 x 4 3/4"

At the beginning, I didn't know anything about fish. I'd look through fish books to see what hit me. I opened up one book, and on the inside cover was a photograph of a parent and child clownfish poking out of an anemone—it was transfixing. Then I visited a big aquarium where I could see clownfish up close, and they were so endearing, they'd play peek-a-bow with you. I found out they were totally dependent on the anemone to survive and they can't be far from home. The only fact I took out for the story was they're actually pretty aggressive, they're fighters.

Andrew Stanton

writer/director

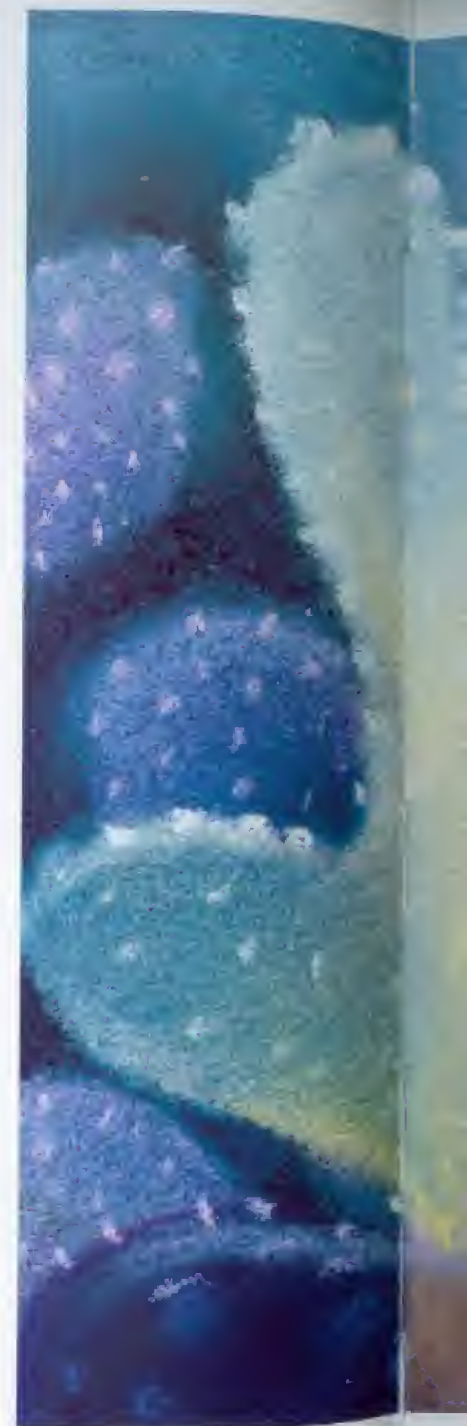


The first characters I worked on were Nemo and Father. Some of the early Nemo designs were literal interpretations of fish, others more caricatured and cartoony. Andrew emphasized the need to explore the full expressive and communicative potential of the characters while not compromising in any significant way the natural features we all associate with fish. It had to keep a foot in reality, thus believability. I got the script along with photos of clownfish and some of the early freelance artwork. What was also helpful for Nemo was his character description, which was a page detailing his age, character traits, and unique physical features.

Father was difficult because he was one of the most complex. On his journey to find Nemo, he has to face a series of things he's not physically prepared to face while simultaneously dealing with his existing emotional demons. To look at him you have to feel this ingrained pain, this feeling of weariness.

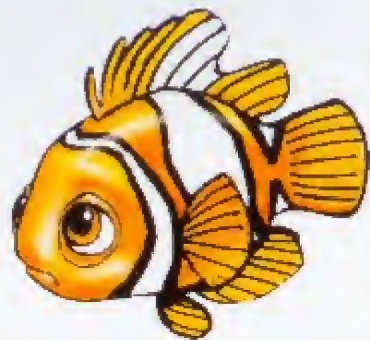
Dan Lee

character designer





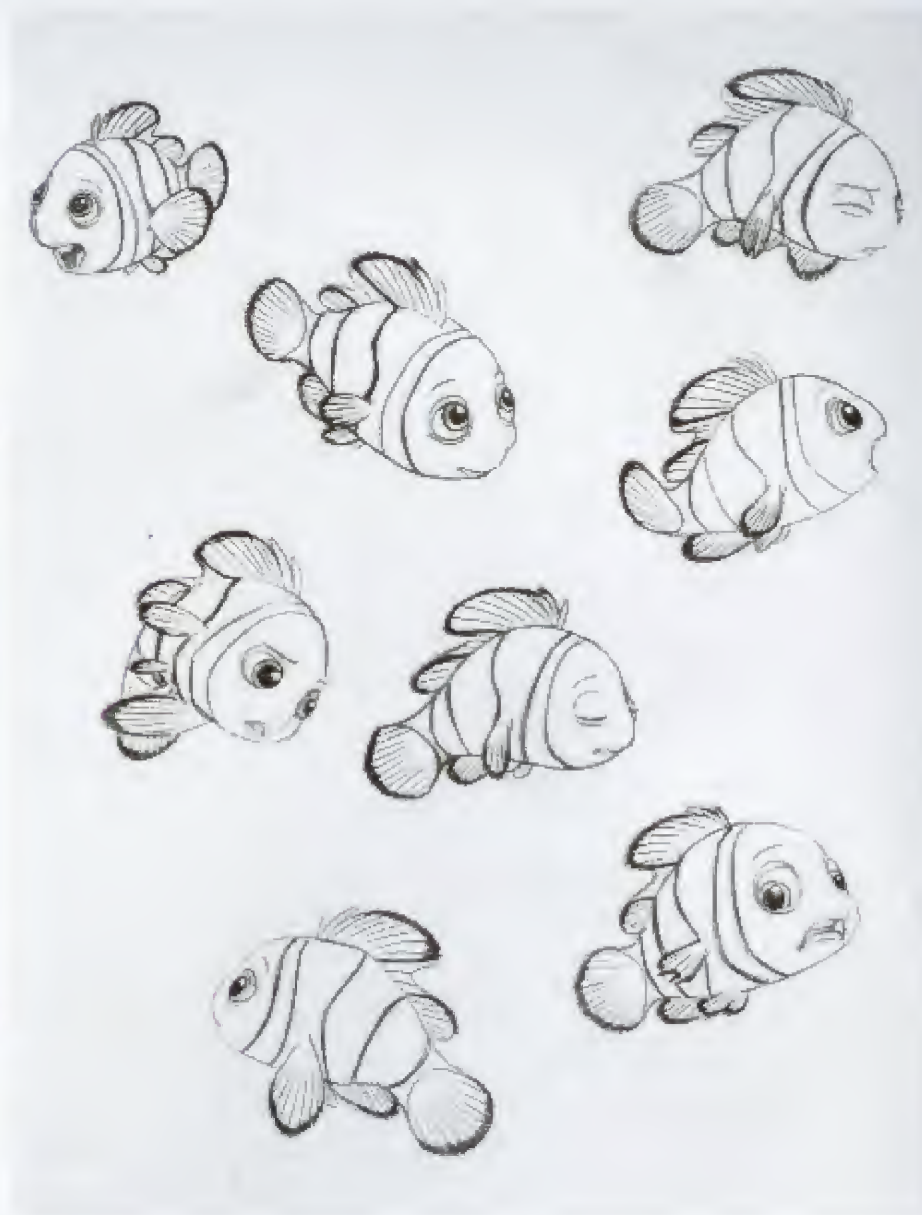
design detail clownfish



top:
Dan Lee
digital

above:
Dan Lee
pastel, 13 x 8 1/2"

right:
Dan Lee
pencil, 11 x 12"

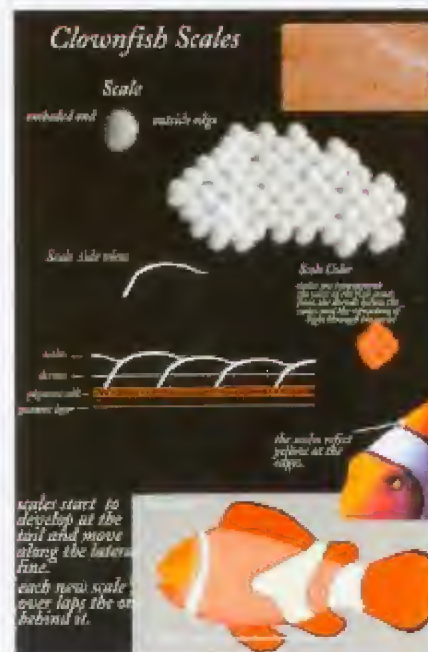




above left:
Dan Lee
digital

above right:
Robin Cooper
digital

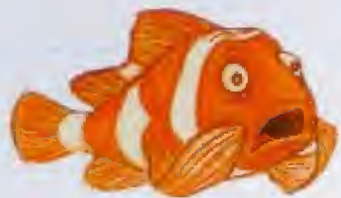
right:
Robin Cooper
digital



The fish are like floating heads, which was an interesting challenge because normally in traditional animation so many emotions are communicated with shoulders, arms, hand gestures—these features were severely limited to nonexistent in the anatomy of the fish. We basically had to invent some tricks to compensate. We wanted to avoid creating a heavy brow area, because we didn't want to distract from the natural sleekness of fish or give human-face attributes that take the character away from being a fish. But [Andrew pointed out that] although dogs have very subtle brows, it's their low profile twirls above the eyes that can emote, without masses of flesh ruling around. Another design choice regarded the fins, which have cartilage that radiate out, and which we could use like pseudo-fingers. Ultimately, there's only so much you can do in a 2-D drawing to explore the 3-D potential of a character; we learn the most when the design is made into an actual CG model. So [the CG department] was very connected with this process and their input really added to the fish in the final animation.

Dan Lee

character designer



above:

Geefwee Boedoe

color pencil | 5 1/2 x 4 1/2" each

right:

Carter Goodrich

pencil | 12 x 14"







above:
August Hall
acrylic, 18 x 9 1/2"

right:
Jamie Frye
digital

We always start way out there. A lot of the early drawings are really wild and crazy, just to stir up people's imaginations. In the 2-D world of flat graphics, you can cheat a lot; there are no limits. And then, slowly, the process reins you in a little bit.

Randy Berrett
environment art director



right:
D. J. Cleland-Hura
acrylic, 13 1/8 x 4 1/2"

below:
Jamie Frye
digital







above:

Simón Varela

charcoal, 25 $\frac{3}{8}$ x 1 $\frac{1}{4}$

right:

Glenn Kim

digital

opposite:

Dan Lee

pencil, 17 x 12 $\frac{1}{2}$

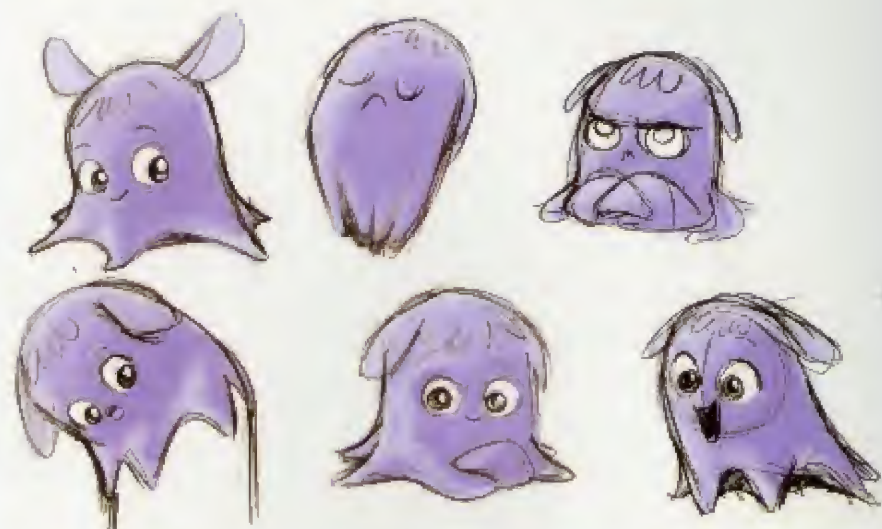


Character studies / Tad, Pearl, and Sheldon

Computer imagery can produce things no one has ever seen before, so we need things that can ground our stories in the familiar. In *Finding Nemo* we're showing a world of fish, which on one level people are kind of familiar with from visiting aquariums or watching undersea documentaries. But then you take personalities the audience is very familiar with—the overprotective dad, the rebellious son, the nifty friend—and you put them in the bodies of fish. It's important to make those connections with an audience.

John Lasseter

executive producer



above:

Belinda Van Valkenburg

digital

right:

Dan Lee

pencil, 10 x 13"

far right:

Dan Lee

pencil and marker, 17 x 11"

below:

Ralph Eggleston

pastel, 10 3/4 x 4 1/2"



top right:

Belinda Van Valkenburg

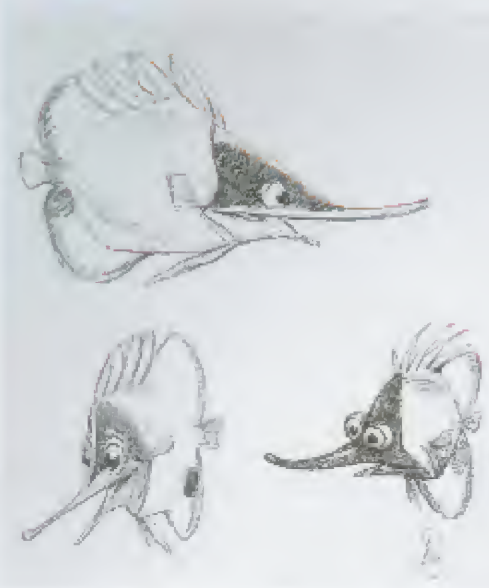
digital



bottom right:

Peter de Sève

pencil, 11 x 13 1/2"





Simón Varela
Cáscaras 25 1/4 x 13 1/8"

concept art The drop-off

From the edge of the coral reefs is the drop-off that leads to the ocean, which is such a metaphor about one's outlook on life. The ocean is so beautiful and there's so much to explore, but if you're a fish, every foot you go [there] is something that could eat you. Ultimately, it comes down to *anything* could be out there. It's both wondrous and terrifying.

Graham Walters

producer



top:

Dan Lee

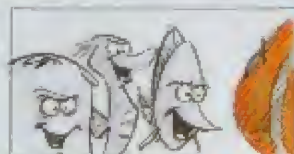
pencil, 8 1/2 x 11"

bottom:

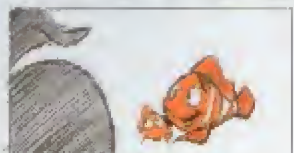
Simón Varela

charcoal, 25 7/8 x 13 1/2"

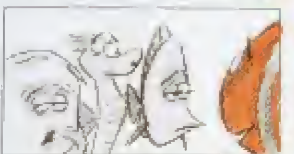




Mr. Krabs, SpongeBob, and Patrick are looking at Nemo in the tank.



Mr. Krabs is looking at Nemo in the tank.



concept art first day of school



above:

Joseph "Rocket" Ekers

storyboards

marker, 4 1/4" x 2 1/4" each

right:

Ralph Eggleston

pastel, 6 x 4" each

far right:

Ralph Eggleston

paste, 5 1/2" x 3 1/2"





character studies The diver

Our films are very high-tech, but at their core the story and characters spring from imagination and pencil and paper. Andrew Stanton is an amazing storyboard artist himself; he'll make just a few quick scribbles on a piece of paper, and a character springs to life. If the rough storyboard drawings and the story reel don't make for a compelling experience, we won't have a good film. The story reel is like the foundation and substructure of a house; without that foundation, the entertaining animation and beautiful CG work would collapse. As the story evolves, the house takes shape and the movie gets closer and closer to its final form.

Lee Unkrich

co-director

opposite:

Ralph Eggleston

pastel 5 1/2" x 3 1/2"

right:

Nathan Stanton

storyboards

color pencil and marker

9 1/2" x 5" each

far right:

Randy Berrett

digital





above:
Ricky Nierva
 marker, 5 1/2 x 11"

right:
Brett Coderre
 color pencil, 8 1/2 x 11"





During an aquarium visit, my eyes kept coming back to the regal blue tang, these electric blue fish with fluorescent highlighter-yellow tails. It wasn't the most majestic fish, but it was the most eye-catching. It was so fun and lively, so I picked that fish for Dory. It was that easy. Ralph did a pastel painting of Dory right out of the gate and I said: "That's it!"

Andrew Stanton

writer-director

left:

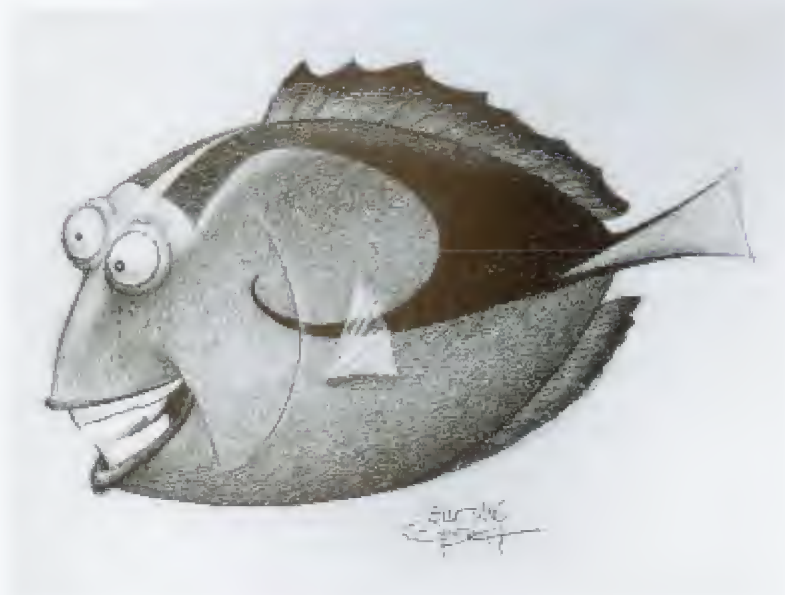
Ralph Eggleston

pastel and marker, 5 x 7"

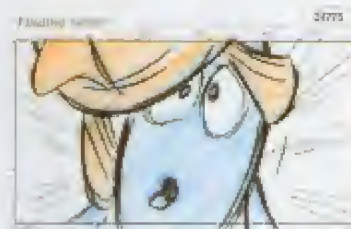
below:

Carter Goodrich

pencil, 14 x 11"



concept art - meeting Dory



above:

Ronnie del Carmen
storyboards
color pencil and ink,
7 1/2" x 4" each

right:

Ralph Eggleston
pastel, 6 3/4" x 4 1/2"

A lot of attention went into creating the surface of the ocean for a given scene. In these shots, the elements we used to believably re-create the ocean were all combined: surge and swell, particulate matter flowing around and reacting to the characters, reflection and refraction at the surface, caustic lighting effects and fog beams illuminating the depths, and the falloff of color and contrast with distance that you see when scuba diving, which we called *muck*. If any of those elements was either

missing or too present, the audience might have been popped out of the film. You can't have the audience suddenly think that we are shooting the film in air and not in water. We struggled quite a lot with that balance throughout production, bringing certain elements to the forefront and diminishing them at other times, to walk that fine line of designed believability, not actual reality.

Oren Jacob

supervising technical director



left:
Ralph Eggleston
 pastel, 9 x 4 1/2"

below:
Ralph Eggleston
 pastel, 14 1/4 x 4 1/2"







2 : THE BIG BLUE

set: the open ocean

Nemo, taken from his home in the coral reef, finds himself plopped into a fish tank in a dentist's office in Sydney. Nemo and his fellow tank fish can see the harbor and the beckoning ocean outside the dentist's office window. "The Big Blue," they call it. Meanwhile, for Father and Dory, *The Big Blue* provides a gauntlet of challenges, from sharks and sunken submarines in a live minefield to a ravenous anglerfish and poisonous jellyfish. As they catch the current to Sydney they join a migration of friendly sea turtles, but they also get swallowed up by a giant blue whale.

This color scheme developed by Ralph Eggleston's art department ranged from the clear turquoise water of the reef to the darker murk of open ocean. When Father and Dory dive into the depths to reach the fallen diver's mask that has the address and their only hope of finding Nemo, the color scheme drops into black, illuminated into a cold blue by the light of the pursuing anglerfish.

The trick for the production was how to highlight colors through the natural murk of the ocean. "The idea of this murk is things are monochromatic at a distance, but as you swim closer, colors become more evident," Robin Cooper explained. "One thing about the scuba-diving trips I went on for the production, as well as my studies in the science of how light and color work underwater, is [that I've learned that] reality is so counterintuitive to the colors you think you'd see. Underwater there's so much orange and hot pink. It took a little extra magic in the lighting to filter through the murk to bring out, say, the orange of Father as he moves through a bluish environment."

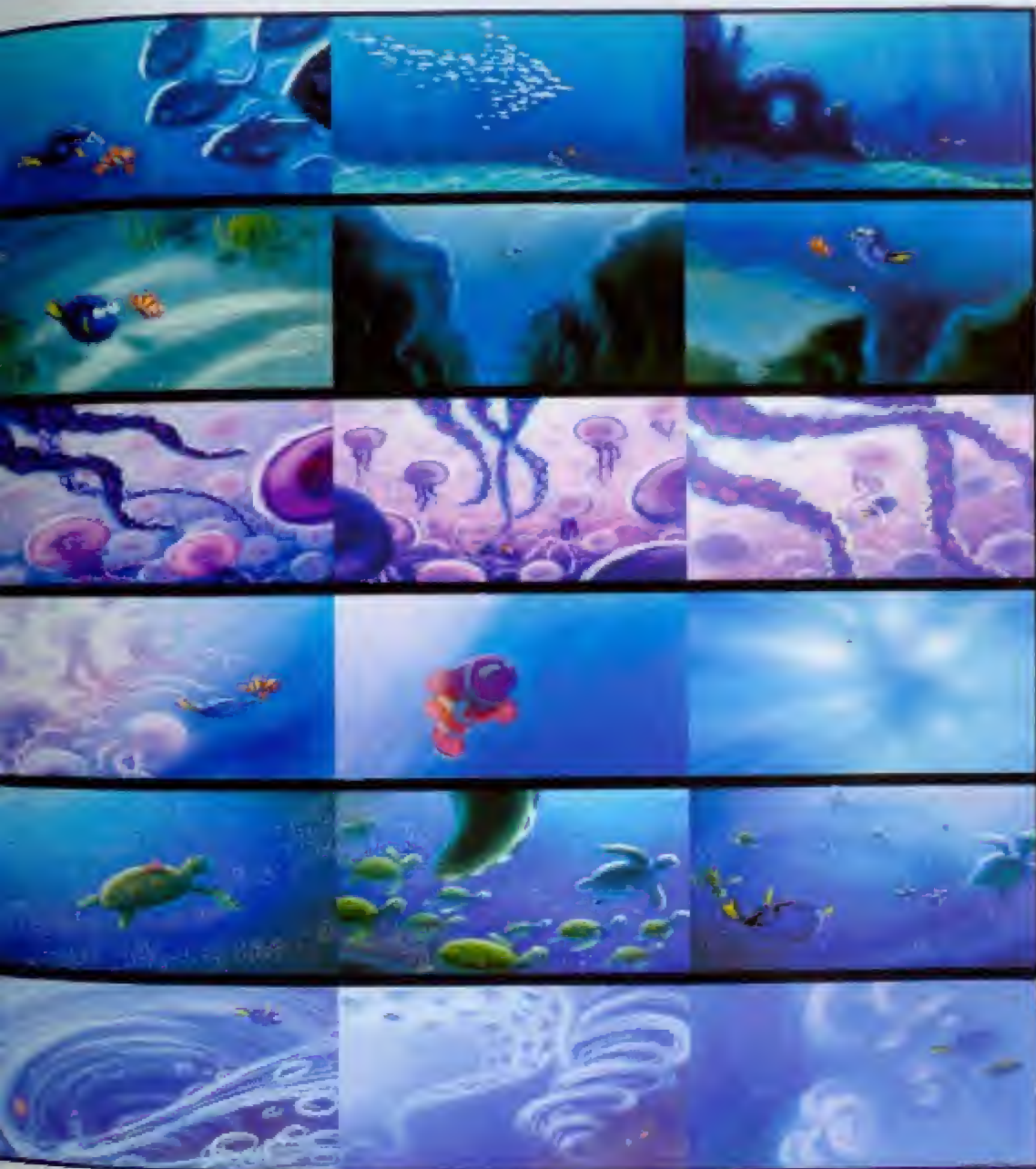
Meanwhile, inspirational research included a



pages 46–47:

Jeff Richards

layout by Simón Varela
acrylic, 15 1/2 x 21 1/2



visit to a submarine docked at a San Francisco pier, which surprised concept artists with the fact that submarine floors aren't solid, but grates. With that knowledge, the artists designed the wild chase scene in the wreck of an old World War II era submarine, as Bruce—the great white shark who has sworn off eating fish—reverts to instinct after smelling blood and chases down Dory and Father.

The concept artists also had the help of Dr. Adam P. Summers of the University of California at Irvine, a fish expert who was dubbed “The Fabulous Fish Guy.” For Ricky Nierva, a *Mermaid* character art director whose design work included the sharks, Summers provided invaluable assistance by enabling him to get his hands on the subject matter. “Dr. Summers got us access to this Indiana Jones-like warehouse at Steinhart Aquarium in San Francisco [that is] full of prehistoric fish and specimens from the 1800s,” Nierva explained.

They brought out a preserved six-foot great white along with a hammerhead and mako shark. That was the only way I could get up close and personal with the sharks, to see how the rows of teeth worked in their mouths. The details you need to know to get a sense of realism before you take it into caricature. All the research we did helped us as we developed the beauty of this film, the beauty and mystery of the underwater realm.

Ralph Eggleston
lighting pastels





concept art / submalvra

As we built the environments, we had to create them per shot in these previsualization sets, which then evolved into the final sets. But this came after the 2-D artwork, which we'd have as a frame of reference as something started moving through the [production] pipeline. There had to be a piece of artwork that was telling the original idea, so as things started to change we knew what it was moving *from*. And then there were changes we'd never anticipate. The discovery process is very different from where you start because of the demands of going from 2-D artwork into 3-D animation and what you'll find there.

Randy Berrett

environment art director

Simón Varela

charcoal, 37 x 19"

concept art — submarine

Often, when you have the challenge of coming up with settings for a story, you simply ask: What would I love to see? You do a lot of research and come up with a laundry list of ideas and consider if they fit. I wanted Father to go through this gauntlet, so my biggest drive was, if I were a fish out in the ocean, what are the things I'd never want to face? That included anglerfish and sharks. And since there are submarine wrecks and mines all along the area of the Great Barrier Reef, there was also this notion of sharks and submarines. My first concept was these nice, thrill-seeker sharks playing volleyball with active sea mines, with a submarine wreck merely as a backdrop. Jim Caporale, one of our story guys, suggested the idea of the sharks chasing Father and Dory inside the sub. A still later review evolved into the shark's "fish optics anonymous" meeting.

Andrew Stanton

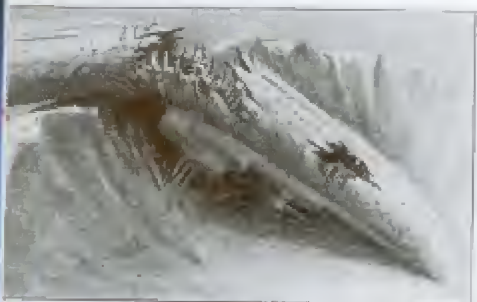
writer/director



11/28/01

ANTHONY CHRISTOV

Shark of
Pine Island, CA



top:

Bruce Zick

pencil, 12 x 6 1/4"

bottom:

Bruce Zick

pencil, 8 1/2 x 5 1/2"

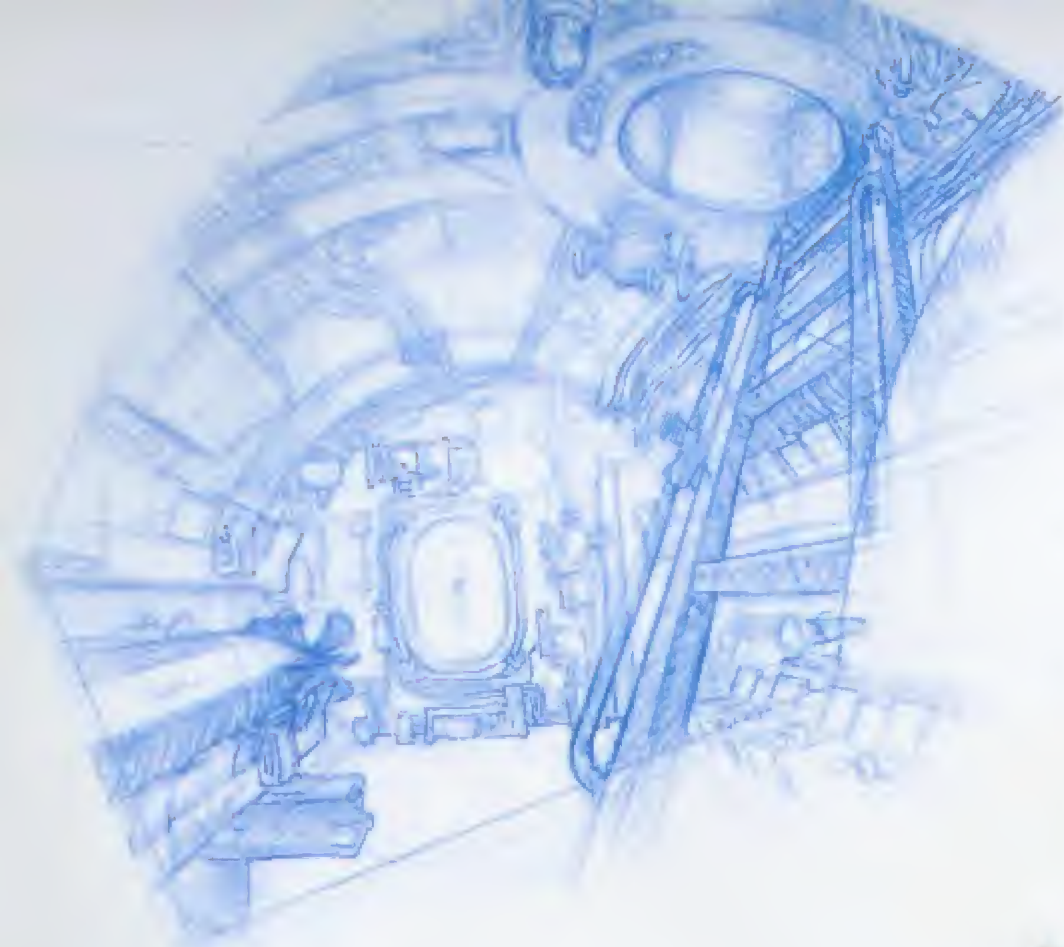
right:

Anthony Christov

charcoal pencil, 7 x 10"



Anthony Christov
pencil, 16 1/4 x 8"



model parker submarine

When you're designing environments, color is not extremely relevant, even down in the coral reefs. It's like when you're building a house, you're worrying about the structure, not the color the walls will eventually be. It's the same with the characters, when you include characters in an environment it just means you're staging for the shot, not designing the characters.

Anthony Christov

environmental art director

left:

Anthony Christov

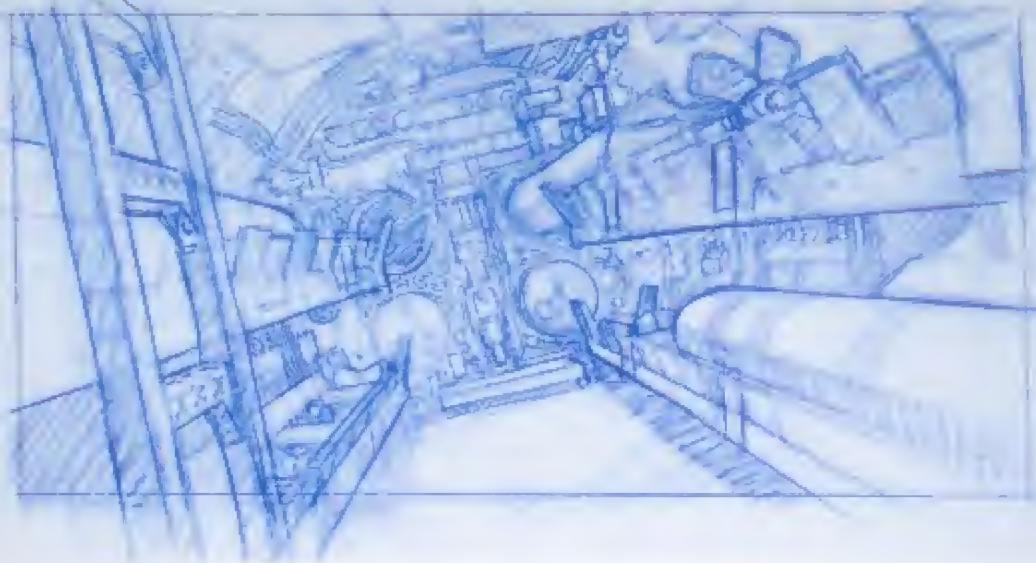
color pencil, 10 1/4 x 13"

crossover:

Anthony Christov

color pencil, tracing paper overlay,
3 1/4 x 12 1/2"





above left:

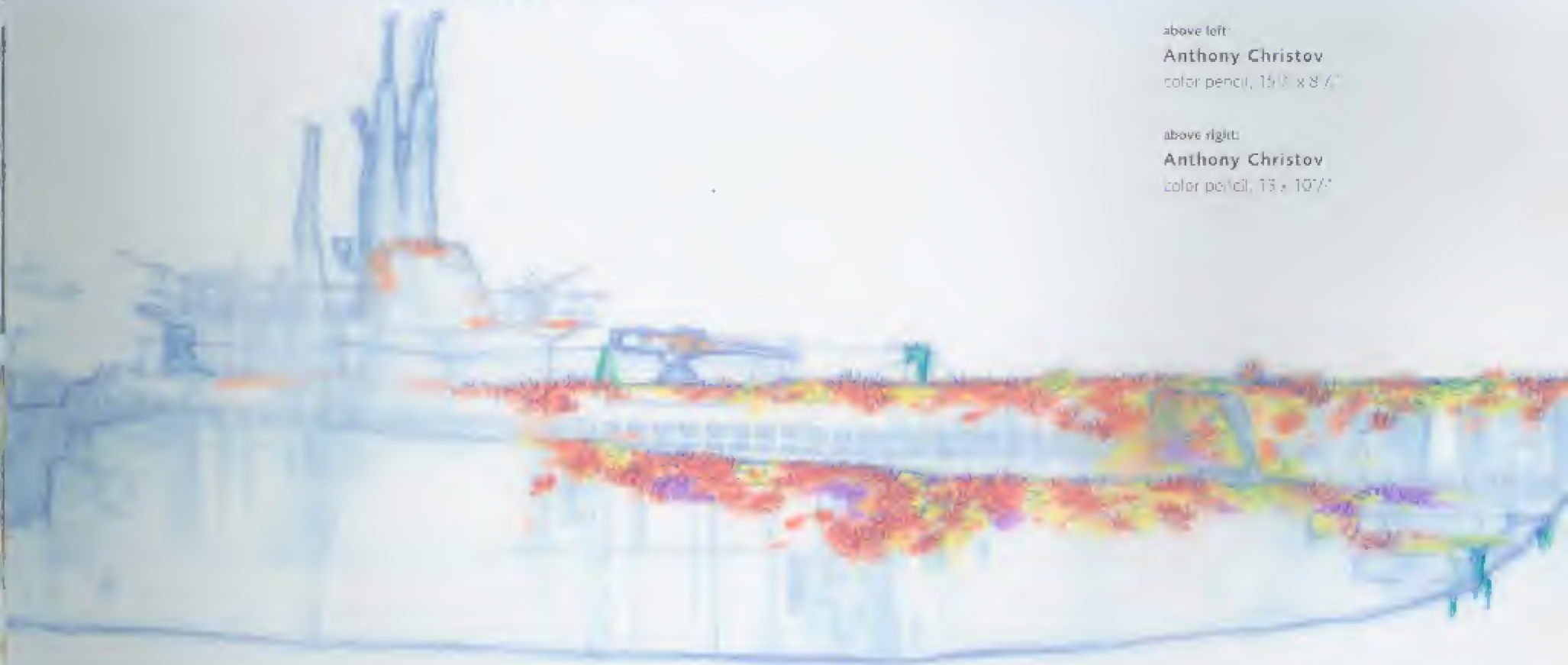
Anthony Christov

color pencil, 15 1/2" x 8 1/2"

above right:

Anthony Christov

color pencil, 13 x 10 1/2"



CONCEPT ART: SHARKS

I knew this film would have a balance of reality and fantasy, but be a little more skewed to reality than *Toy Story* and *A Bug's Life*. But what that exactly meant would be subtle. I couldn't lay down the rule book. In CG there aren't limits anymore, so it's always an artistic choice about how to blend caricature with reality, how exaggerated and how real to make something.

In addition to art and story departments, in the early stages of production we have freelance artists you hope will nail a look or a feeling. For us it was Simón Varela, who did those massive, black-and-white pencil and charcoal pictures that have this acquired sheen from all the fixative he applies. When I looked at his artwork, I felt exactly the way I wanted to feel when watching the movie. There was a sense of ominous foreboding in those open-water landscapes, the way he caricatured sharks and fish and made them feel integrated in the whole environment. A picture speaks a thousand words and his pictures helped me convey to others what I wanted the look of the movie to be. It wasn't about literally seeing those images, but the rulebook for how to caricature, how much to simplify something or make it look cartoony. It was the touchstone.

Andrew Stanton

writer/director

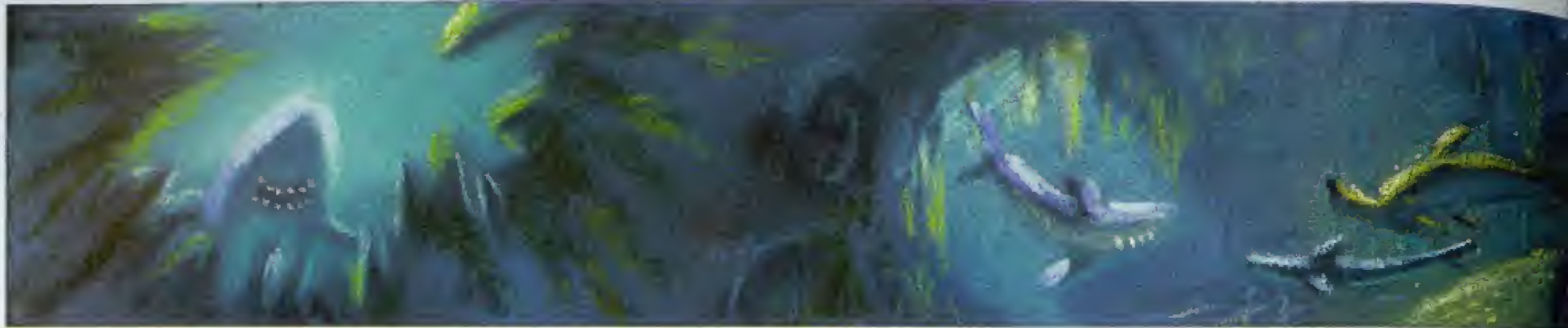
Simón Varela

charcoal, 25 1/4 x 15 1/8"





set lighting narrative sequence



top:
Ralph Eggleston
pastel, 19 7/8 x 2"



middle:
Ralph Eggleston
pastel, 21 x 3 1/2"



bottom:
Ralph Eggleston
pastel, 22 x 3 1/2"



set lighting scene detail



top:

Ralph Eggleston

pastel, 20 x 31 1/2



bottom:

Ralph Eggleston

pastel, 9 1/2 x 4 1/2



I work with the guys in the art department on designing sets and characters, taking designs to clay sculpts, and then into the computer. For a sequence such as the sharks, I'd do a full-color script that describes color and lighting, and work out mood and ideas. Once the idea is approved by the director, I'll go in and pick a few key shots. I love working in different mediums, especially gouache, but it's just faster for me to work in chalk pastels.

Ralph Eggleston

production designer

The color and lighting scheme begins with Ralph's pastels. There's a huge difference between pastels on paper and a glowing computer screen, so I'll first take Ralph's art and get it ready for 3-D by scanning it into the computer and working on it in 2-D, color correcting if needed, maybe adding some more color. I direct the lighting when the 2-D art goes into 3-D. A big part of this is making sure that the visual style we have designed is consistent throughout the film.

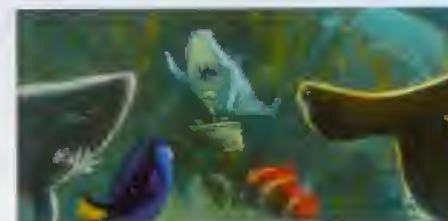
Sharon Calahan

director of photography

below:

Ralph Eggleston

pastel, various sizes





above:
Andrew Stanton
script thumbnail
pen and marker, 5 3/4 x 3 1/2"

right:
script page
8 1/2 x 11"

22 CONTINUED: (5)

28.
22

Father and Dory look up just in time to dodge Bruce's attack. He bites a chunk out of the sand. The other sharks grab Bruce. Struggle to hold him back.

ANCHOR

Save yourselves! Get out of here!

Dory and Father swim for their lives, but are encumbered by the plate they carry.

Bruce breaks free. Goes after them, his jaws snapping at their tails. The hungry shark makes a final lunge for them...

...Father and Dory dash into a SMALL CAVE. Use the license plate to block the entrance (text side facing out.)

Bruce SLAMS his snout against the metal barrier. With each hit, Father and Dory YELP WITH FRIGHT. Anchor and Sally can be heard outside, apologizing profusely:

ANCHOR/SALLY

(between slams)

...We're sorry!...Don't take it personally!...Bruce really doesn't mean it!... (see note above)

But the plate holds. Dory looks at Father.

DORY

What'd you do?

23 EXT. OPEN SEA (SURFACE) - MORNING

23

A warm inviting sun rises over the open waters.

The CAMERA LOWERS INTO THE OCEAN...

34 EXT. CORAL REEF - CONTINUOUS

24

Fish busily swim through the shafts of sunlight streaming down from above, performing their daily duties of foraging, grooming, and seeking a mate. An ongoing parade of color.

ON FATHER

weaving through the undersea traffic. He looks happy. Youthful. Ready for adventure. It's a Father we barely recognize.

FATHER

(to passing fish)

Morning. Hi there. Morning.

(CONTINUED)



21598



21599



21600



21601

Storyboard and storyboard art

We spend the most time in the development phase, creating the story, the characters, and the look of the film. In the beginning it's all very blue sky. We live in a world of storyboards and charcoal drawings, pastel paintings and color studies. The concept artists plant seeds in our brains of what the film could look like. It's a way of sharing a vision, exploring and developing the images Andrew has in his head. The ultimate thrill is seeing many of those early concepts spring to life in the final film.

Lee Unkrich

co-director

left:

Jim Capobianco

storyboards

color pencil, charcoal, and pen

9 1/4 x 5" each

right:

James S. Baker

storyboards

pencil and marker, 4 1/8 x 2 1/2" each

"Finding Nemo"

35534



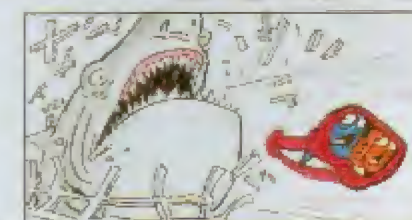
"Finding Nemo"

35537



"Finding Nemo"

35539



"Finding Nemo"

35576



35576

concept art: sharks

below:

Peter de Sève

pencil, 10 x 10"



top right:

James S. Baker

pencil, 11 x 8 1/2"

right:

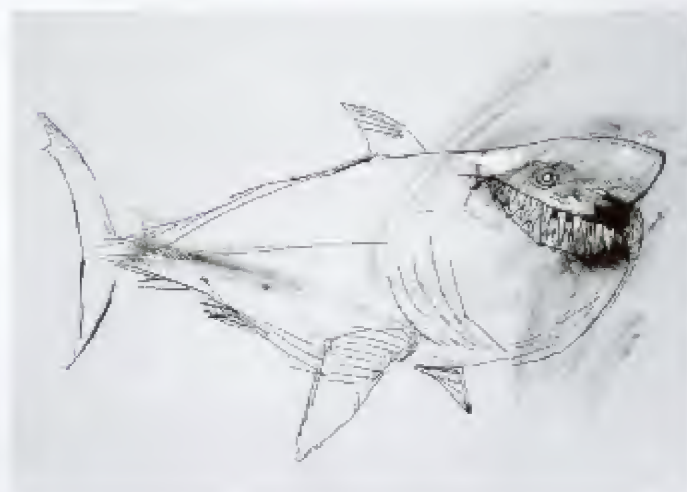
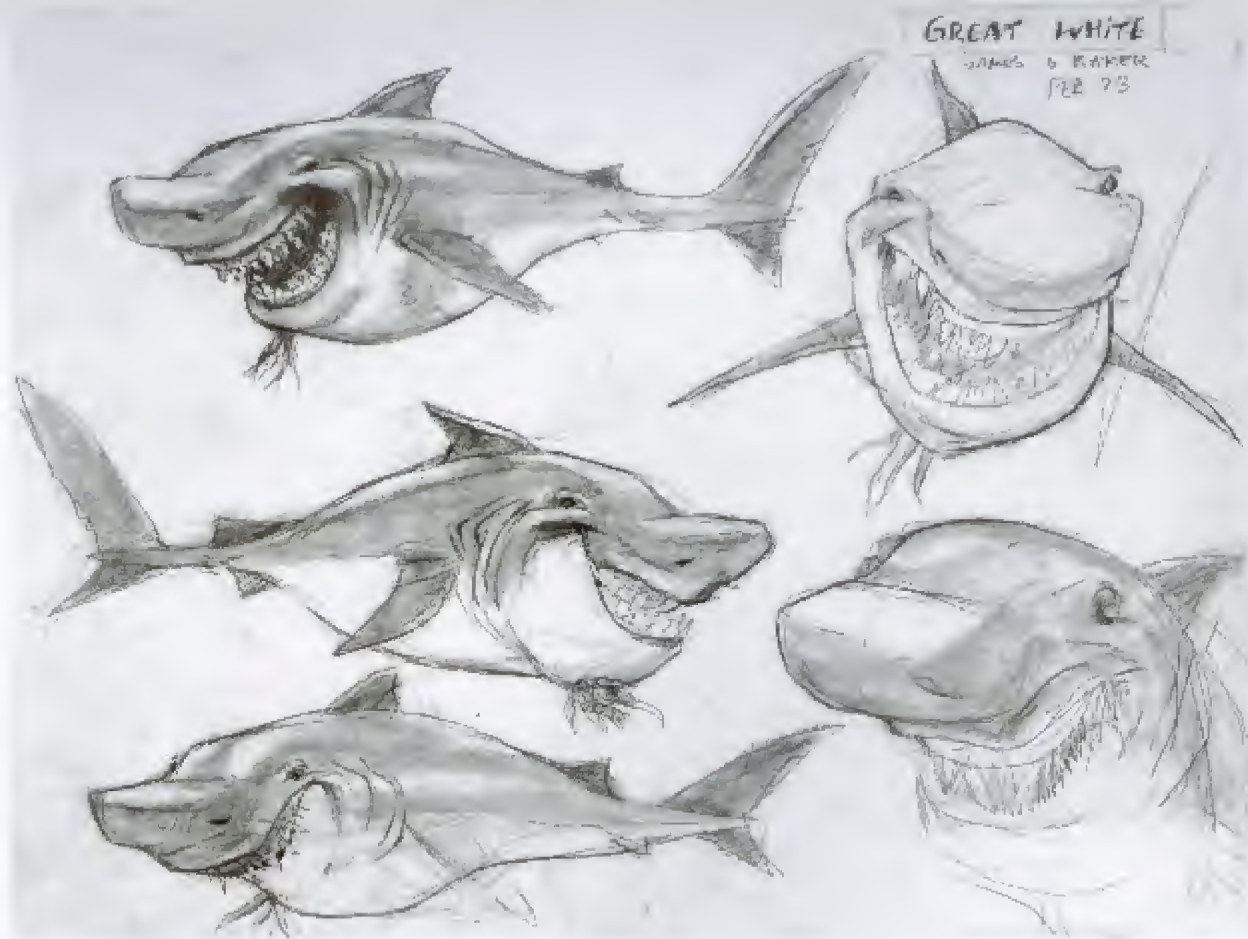
Ricky Nierva

ink, 13 x 10 1/2"

opposite:

James S. Baker

color pencil and wash, 11 x 8 1/2"





SHARKS JAMES C. BAKER
FEB 23

concept art - sharks



Simón Varela
Charcoal, 25 1/2 x 13 1/8"



Simón Varela
charcoal 26 $\frac{3}{4}$ x 13 $\frac{5}{8}$

CONCEPT ART: SHARKS



In my earliest pen-and-ink images of sharks, I didn't want to render every detail, I wanted to capture how scary they are. Nature made them into the fastest, most streamlined shape, a powerful machine with razor-sharp teeth, that can go from zero to forty in less than two seconds, so I drew a lot of speed lines and teeth. However, the sharks in our film are friendly, so after I developed those powerful, scary qualities, I worked on their nice, funny qualities, like their smiles full of sharp teeth.

Andrew always thought of the sharks as a gang, so early on, with ink and marker, I explored their group dynamics. Bruce, the great white shark, is the biggest and doesn't have to work too hard to be scary. Anchor, the hammerhead, is medium sized and sensible. But Chum, the mako shark, is the smallest and always has to compensate. Like real makos, which have so many teeth they can't close their mouths, Chum has too many teeth. His design also has a bunch of scars and a fishing hook stuck in his nose like a pierced nose ring.

Ricky Nierva

character art director

left:

Ricky Nierva

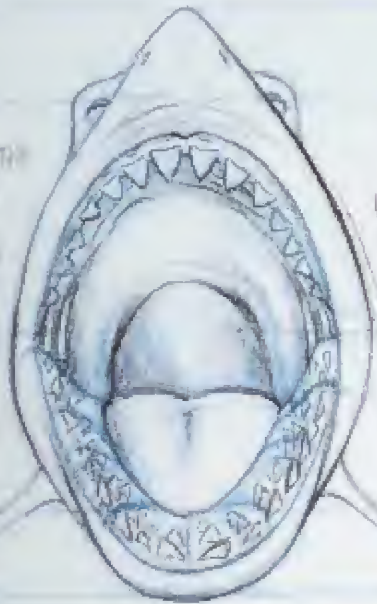
marker, 11 x 14"

opposite:

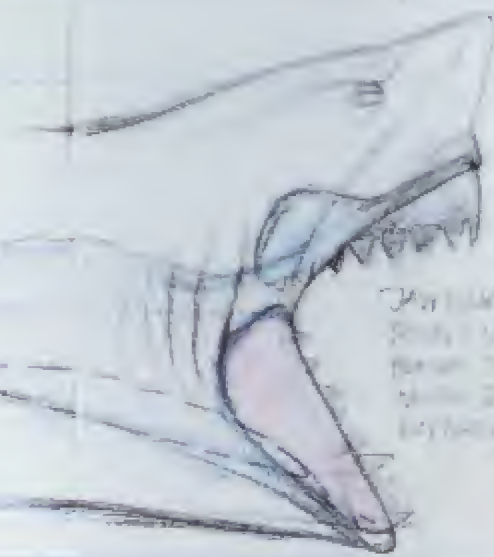
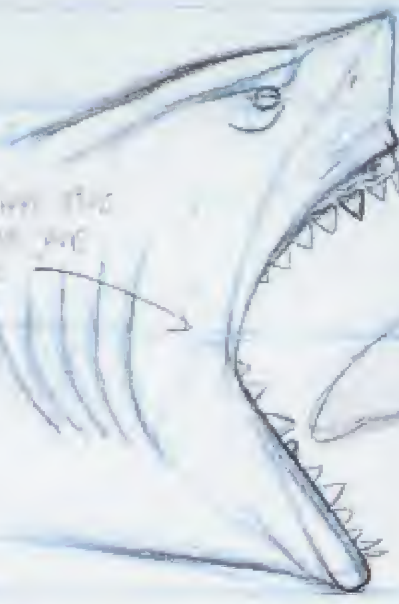
Albert Lozano

pencil, 14 x 9"

THE TIP OF THE
SHARK'S SNOUT
WAS (I THINK)
BROADER



WHEN THE SHARK
ITS MOUTH WOULD
CAN BECOME
UPWARDS



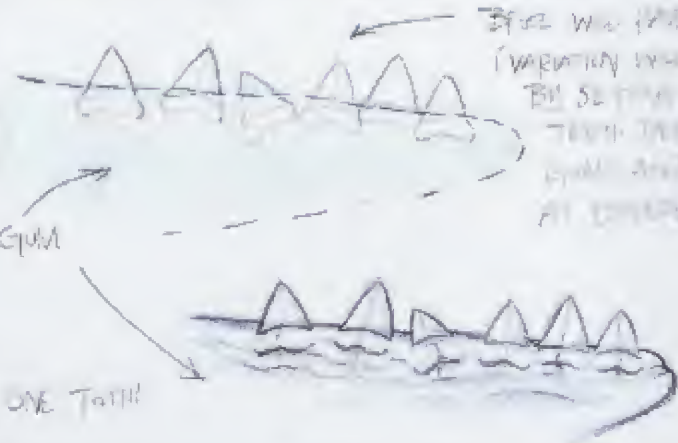
JAW MUSCLES
STRETCH LARGE
BETWEEN THE
JAW JOINTS
WHEN SWIMMING



SAN TOOTH
SEPARATED
LOOSE



MODEL ONE TOOTH



IF WE WERE TO USE ONE TOOTH
(VARIATION WOULD BE AVAILABLE)
BY SETTING BACK OF THE
TOOTH THE POINT OF THE
JAW AND JAW JOINTS WOULD
BE LOCATED AT THE POINTS



MODEL A FEW BROWN
TEETH PERHAPS FOR
SOME OF THE TEETH
(MAKING THE BACK &
SECONDARY ROWS)

SEE PHOTO REFERENCE TEETH...

Lighting in animation is the same as in a live-action movie, where you are placing lights in a 3-D environment. One difference is that there is a choice with how much you want to obey the physical laws of optics and how light really works. As an example, we discussed how close we wanted to get to the actual physics of how light refracts through water, and whether or not it mattered if the caustic light beams matched up to what the surface of the water was really doing. We decided that it needed to be fairly close to what happens in nature but we still cheat when we want to.

Fundamentally, with lighting, you're trying to create order out of chaos. The first task is to direct the viewer's eye to the action, then you support the acting and emotional goals of the story, and finally you balance the image and add beauty.

Sharon Calahan

director of photography

D. J. Cleland-Hura

acrylic, 8 x 16"



concept art ... the ocean depths



What was challenging and scary for a lot of people was that our palette was so limited. There's a lot of color in the beginning of the story, but then we leave this Garden of Eden to go into the unknown, and the palette goes way down. After Father and Dory leave the reef, there are chunks of the movie where there's only three or four colors in a scene.

Ralph Eggleston

production designer

top left:

Ralph Eggleston

pastel, 6 1/4 x 4 1/8"

top right:

Ralph Eggleston

pastel, 6 1/2 x 4 1/4"

left:

Ralph Eggleston

pastel, 8 1/4 x 3 1/2"



Randy Berrett
oil 16 x 10"



Carter Goodrich
pencil, 16 1/4 x 11 1/2"



above:

Peter de Sève

pencil, 14 x 17"

right:

Peter de Sève

pencil, 8 x 11"





Simón Varela
charcoal, 25 1/2 x 13 1/2"





left:
Ralph Eggleston
pastel 7 x 5"

below:
Yvonne Herbst
digital

The early research, particularly the scuba-diving trips, confirmed and clarified things. In trying to make things experiential for an audience, it's one thing to mimic imagery you've seen in a television documentary or behind the glass of an aquarium. But once you've actually been underwater and swimming like a fish you have that sixth sense, that extra information in your head. So, when you're in a dark room looking at the story reel on the screen, you can have a better idea of why something might not look right. And so many people on our crew got certified and went on these scuba-diving trips that we had this great collective instinct. That's a luxury we don't always have.

Andrew Stanton
writer/director



left:
Ralph Eggleston
pastel 6 1/4 x 5"

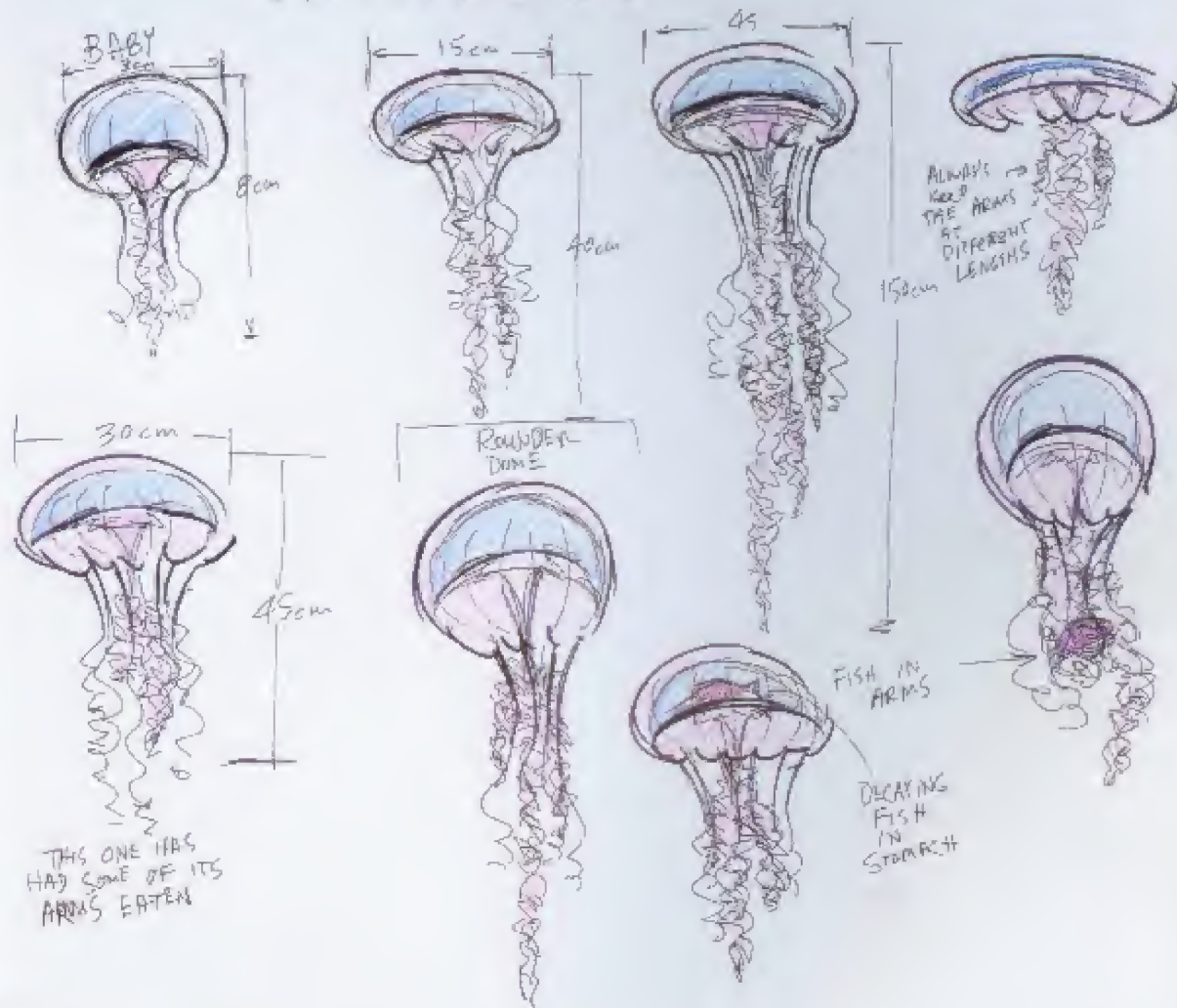


opposite:
Randy Berrett
digital

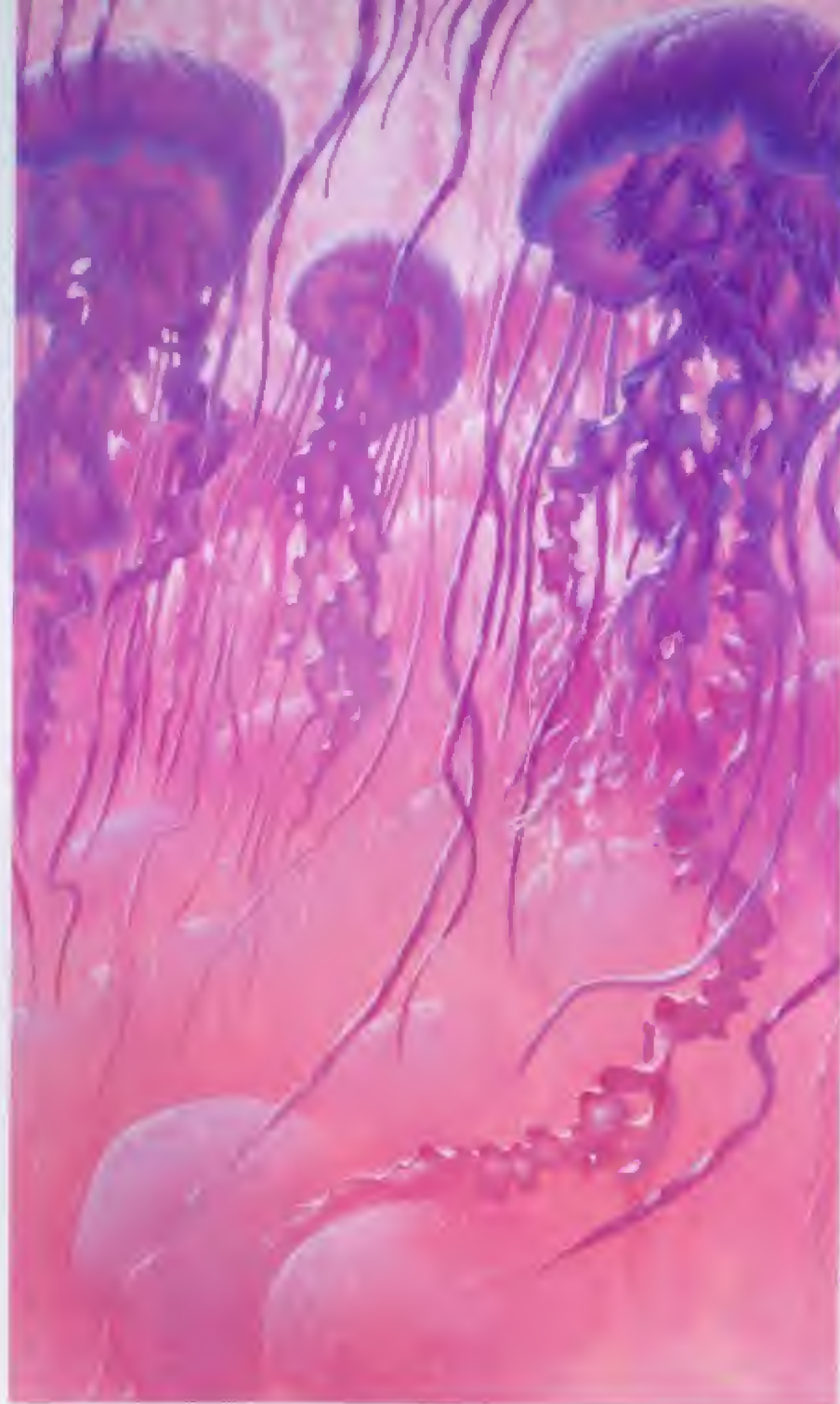
below:
Nathan Stanton
storyboards
color pencil and marker
9 1/4 x 5" each



VARIANTS



above:
David S. Fulp
marker and pencil, 14 x 17



CONCEPT ARE JELLYFISH

With the jellyfish it was all about translucency and lighting coming through. So, when I was painting there's an inner surface and then another surface. I'm trying to get that information, but the second you take that concept into 3-D and light it or start animating, things change. From concept to CG, [a] single jellyfish will be seen in about ten different ways, so there has to be some room between what you design in 2-D and the color, light, and depth of field in 3-D.

Robin Cooper

shader art director



above:

Bruce Zick

pencil, 11 x 8"

opposite:

Bruce Zick

pencil, 11 x 8"

left:

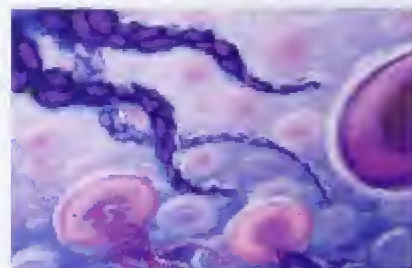
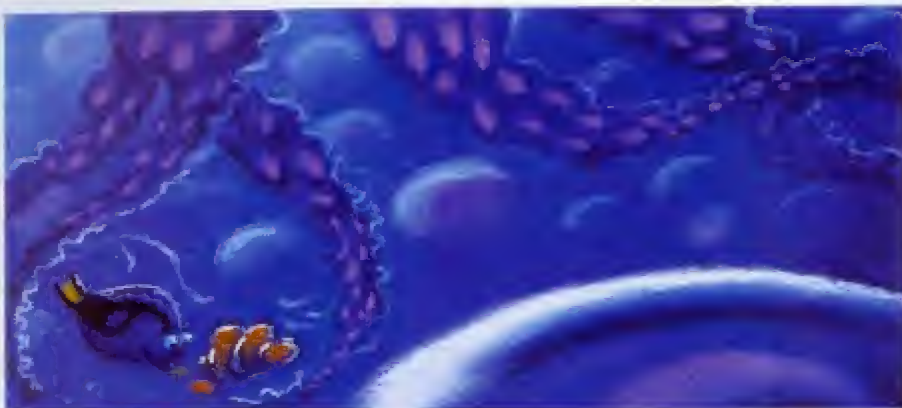
Jeff Richards

acrylic, 9 1/2 x 14"





set lighting - scene detail



Ralph Eggleston
pastel, various sizes

The jellyfish scene posed some tricky challenges. How do you construct what amounts to a "set" out of thousands of gelatinous, animating, translucent, squishy animals arranged everywhere around you? We spent a lot of time with Ralph's pastels, watched a lot of underwater footage taken in Palau in the South Pacific, and also went to visit the jellyfish exhibit at the Monterey Bay Aquarium to better understand what jellyfish look like and how they really move. In the end, this is one of the most beautiful scenes in the movie - and one of the scariest, too.

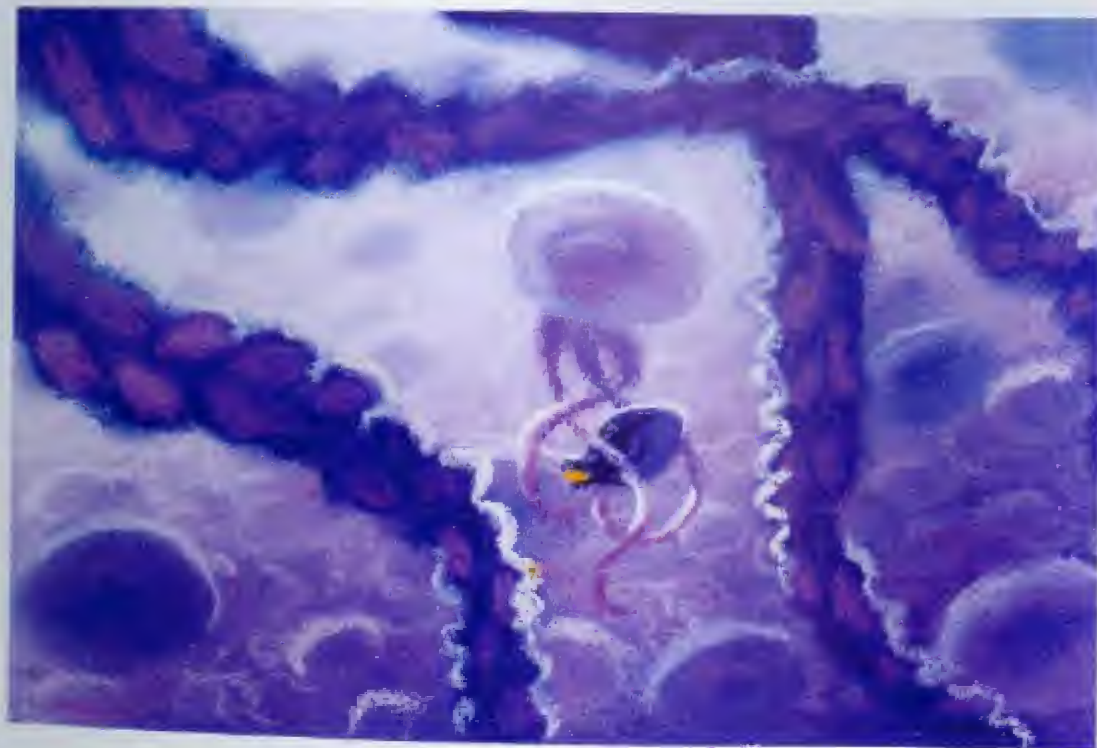
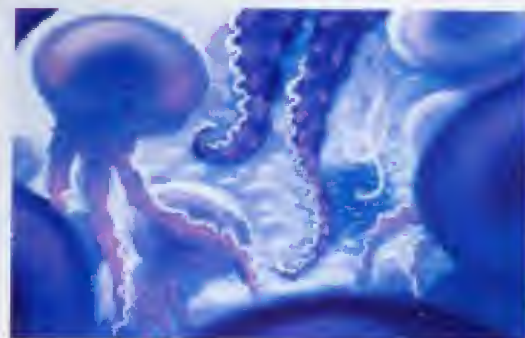
Gren Jacob
supervising technical director



We thought of how the ocean currents that head to Sydney could work for the story. There are many different types of currents and some even shift color or go in two different directions at different speeds. We looked at underwater photography showing two currents meeting, and one looked like heat rising off a road, the other was crystal clear. We took advantage of that to some degree, and made the current through which Father and Dory travel a large current of color.

Ralph Eggleston

production designer



set lighting—scene detail



Humor is the easiest to achieve; the *heart* is always the toughest, because you can't tell people to feel a certain way—they have to discover it for themselves. In the five films we've done, character growth is the big thing. That character growth, for us, is where a lot of emotion comes from. Unlike humor, emotion stays with an audience longer. But to get to that emotional heart takes time; you have to set things up in order to take people to a place where they're devastated or sad. There's no formula.

John Lasseter

executive producer

above:

Ralph Eggleston

pastel, 7 1/2 x 5"

top left:

Ralph Eggleston

pastel, 6 x 4"

bottom left:

Ralph Eggleston

pastel, 8 x 5 1/2"





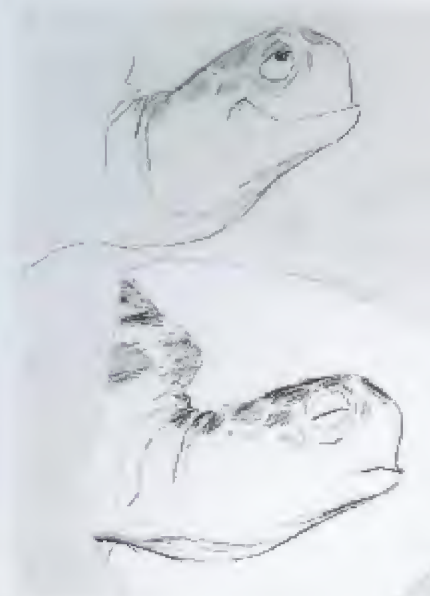
Ralph Eggleston
pastel, 7 x 4'





left:
Carter Goodrich
color pencil, 18 x 11 1/2"

below:
Tony Fucile
pencil, 13 x 10 1/2"
(detail)



opposite:
Carter Goodrich
pencil, 18 x 13"



above:

Tony Fucile

pencil, 17 x 12 1/2"

opposite:

Peter de Sève

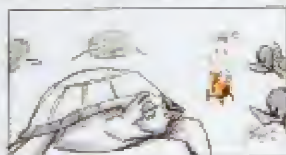
pencil, 16 1/2 x 13 1/5"



design detail turtles

"Finding Nemo"

27293



"Finding Nemo"

27194



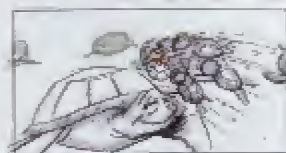
"Finding Nemo"

27296



"Finding Nemo"

27296



left:

Joseph "Rocket" Ekers

storyboards

marker, 4 1/8 x 2 1/2" each

above:

Ralph Eggleston

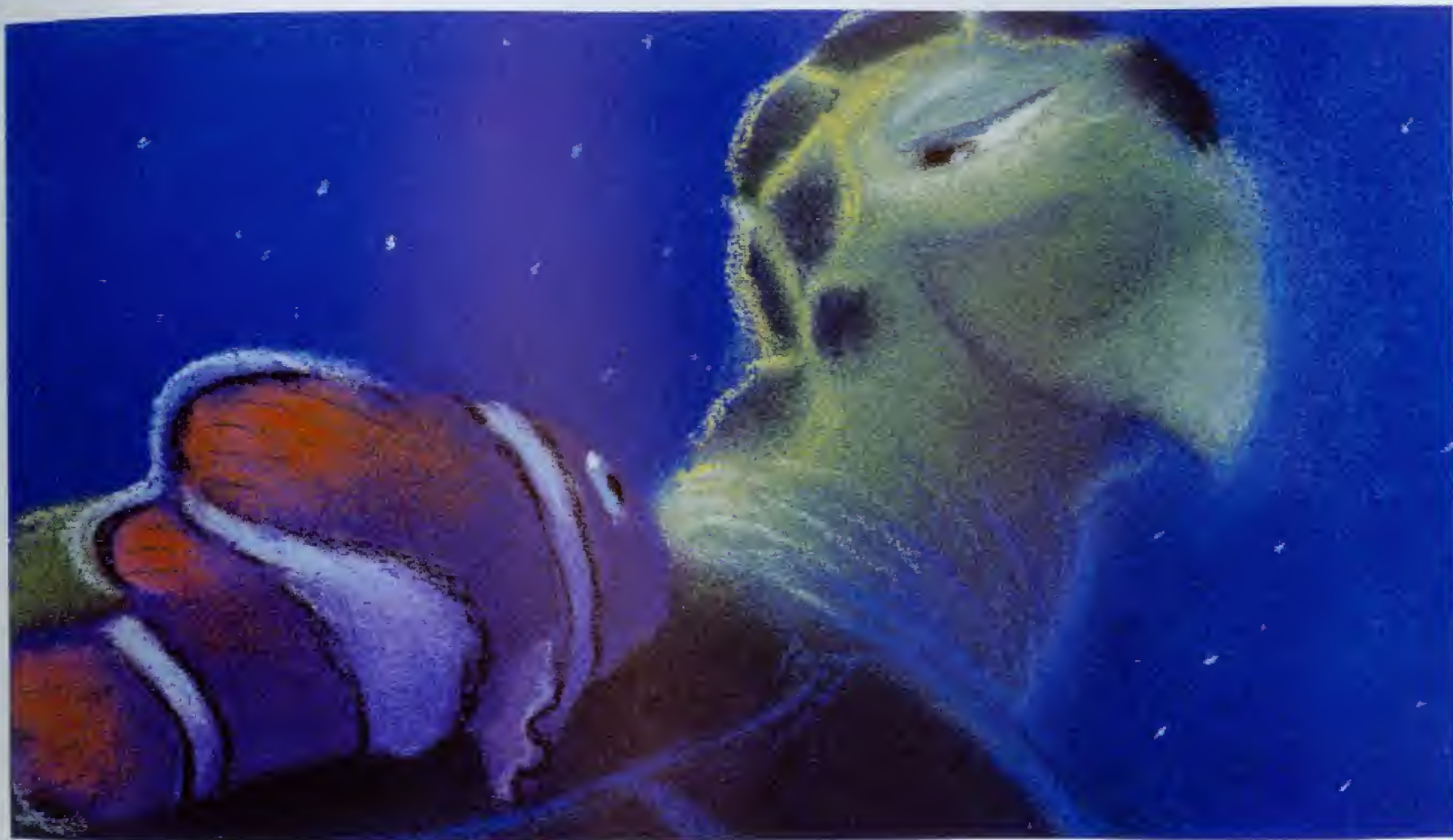
crayon, 9 1/4 x 5"

right:

Robin Cooper

digital





Ralph Eggleston
pastel, 5 1/4 x 3 1/2"



Andrew wanted the turtle kids' shells to look like Hawaiian shirts. I picked three basic patterns: one was like several flowers, another design featured one big flower, and then there was a tie-dyed look. It's hard to find a balance, because so much underwater stuff doesn't look real, it's so intense. A lot of turtle shells have a paisley look that's so stylized, so designed, that it's strange!

Robin Cooper

shader art director

above:

Robin Cooper

digital

right:

David S. Fulp

marker, 11 x 14"



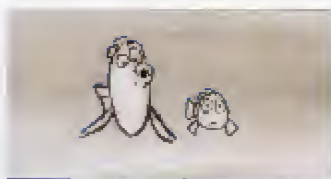


Ralph Eggleston
pastel 9 1/4 x 5 1/4"

concept art whale



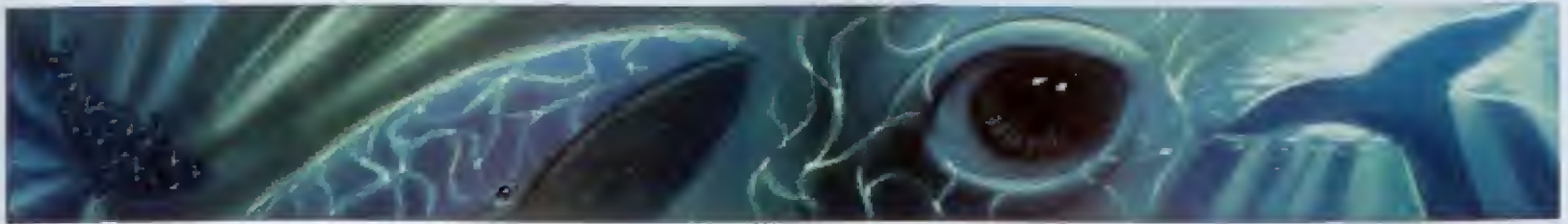
right:
Glenn Kim
digital



left:
Ronnie del Carmen
storyboards
marker and digital
9 1/4 x 5" each

top:
Ralph Eggleston
pastel, 24¼ x 3½"

bottom:
Randy Berrett
oil, 11½ x 8"



set lighting - scene detail



left:

Randy Berrett

oil, 10 1/2 x 8"

bottom:

Ralph Eggleston

pastel, various sizes

opposite:

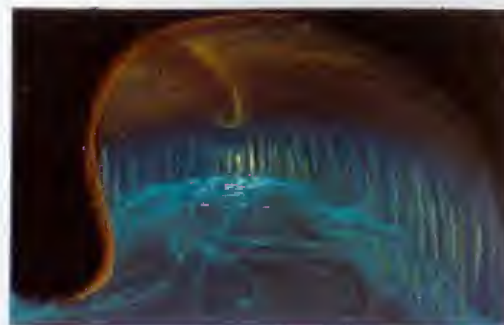
Ralph Eggleston

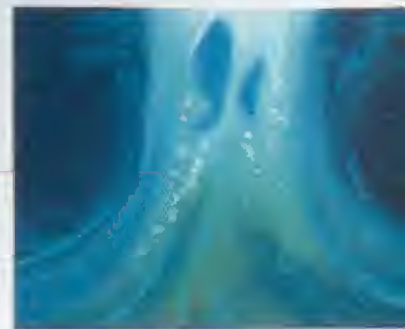
pastel, 7 x 4"

Inside the whale it's dark, and in a dark environment, the lighting requires extreme precision. There's no obvious light source, so we had to create something. Whales have a baleen—a thick, broom-like substance around their lips—so we have the light seeping through there.

Sharon Calahan

director of photography









3 : THE TANK AND HARBOR

set the fish tank

The Sydney Harbor of *Finding Nemo* is a lively place, with trawling fishermen, a nearby sewage treatment plant, and businesses perched at the shore. The deep-sea-diving dentist has his office here, where his love of the sea is displayed in the fanciful fish tank embedded in his office wall for all to see, one side facing the waiting room, the other facing the exam room.

The dentist's fish tank is a fond memory of Andrew Stanton's youth, memories wherein his sympathies were with the fish. In the film, the tank gang, as they were known to the production, are prisoners in a glass box. Their dilemma is informed by the tank lore of those who've known freedom in the Big Blue and those who've always lived a sheltered existence inside an aquarium.

The tank gang includes Gill, a "moonish idol fish" and acclaimed leader, a blowfish named Bloat, a cleaner shrimp named Jacques, the yellow tang Bubbles, the royal garrina Gurgle, the black-and-white humberg Deb, and the starfish Peach. They have all gone a tad mad with tank fever and from their garish environment—prisoners not only of their narrow confines but of the dentist's bad taste. Their little world is neatly divided by a scrim of plants into an island theme with a brightly lit volcano and exotic Tiki heads facing the waiting room, and pirate and shipwreck decor dressing up the view in the exam area. If the reel is Europe, then the tank is Epcot," noted producer Graham Walters.

The Nemo art department, which took the lead on developing the tank, explored the possibilities with a "physical micro world," as Stanton



pages 98-99:

Dominique Louis

layout by Nelson Boriel
pastel, 25 1/2 x 14"

right:

Ralph Eggleston

pastel, 25 1/4 x 11 1/2"



called it, a dry tank dressed with potential drops and shot with a tiny camera. This discovery process also nailed the notion of fish floating in a world of kitsch. "We went shopping for some aquarium stuff and it was funny how cheap and poorly made everything was," grinned artist Peter Sohr. "Ralph really liked that quality of the paint slapped on and these cheesy tank toys, like a shark on a surfboard. We wanted all those funny details."

For additional research, a real tank was filled with water, stocked with fish, and a scummy surface of algae was allowed to build up on one side. The algae, while not dangerous for the fish, provided a physical reference for the film's tank-gang plot to plug the filter, thereby forcing the dentist to clean the tank, for which he would have to store them in water-filled baggies they could roll to the beckoning Blue. It's a scheme born of collective craziness but also desperation—Daria, the dentist's niece and a mean little girl dubbed "fish killer" by the tank gang, will soon be given Nemo as a birthday present.

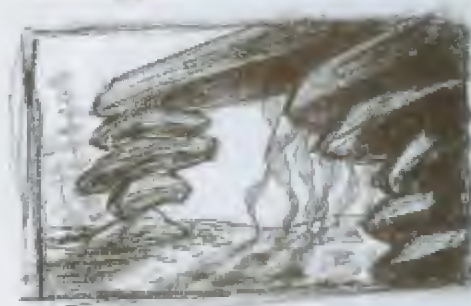
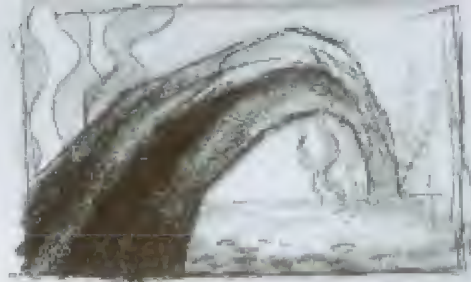
Nemo stages a miraculous escape despite Daria's attempts to keep him in her clutches. The little clownfish lands in a water treatment plant, then gets out to the Big Blue, only to be caught along with Father, Dory, and a ton of other fish in the net of those trawling fishermen. But his dad pushes Nemo out of the net and the little guy exhorts the fish to swim down, their collective weight bursting the net. "At the climax, for the fishermen," Eggleston noted, "we went for the graphic style of a WPA mural (the Works Project

Administration of the 1930s), which, while not completely black and white, is a strikingly limited palette, one of the most limited we've ever had for a whole sequence."

Earlier, Father and Dory arrive in dramatic style, shot onto the Sydney docks from the gushing water spout of the whale that swallowed them, in an homage to a scene from Hitchcock's *The Birds*: hungry seagulls gather, the duo surviving through the intercession of a friendly pelican. "We wanted to show that even though Father and Dory make it to Sydney, they are not home free," story supervisor Ronnie del Carmen noted. "Father has made it all this way, even surviving being inside a whale, and yet, here on this wharf there's a whole gaggle of things waiting to eat him!"

"But Father is ready to fight for his son. One thing that was always in the story was this notion that Father's celebrity grows and is passed along the various fish and birds of the ocean. They hear the legend of this clownfish's search for his son. But why stop there? Andrew was keen on the idea that we, as children, will never completely know what our parents went through to raise us. It's all so flesh sacrifice on their part and we can be oblivious of it for all time. But we can fix that in our story, right? Wouldn't it be neat to have Nemo find out exactly what his father is going through? Have this montage of all the ocean fish talking about this father who's battling the entire ocean to get his son back go all the way to Nemo. Have this son hear the entire epic story of his brave father's quest."





concept art - the fish tank

opposite:

Bruce Zick

pencil, 18½ x 9 1/2"

above:

Peter Sohn

pencil, 5 x 6 1/2"

right:

Dominique Louis

layout by Nelson Bohol

pastel, 9 1/2 x 13"

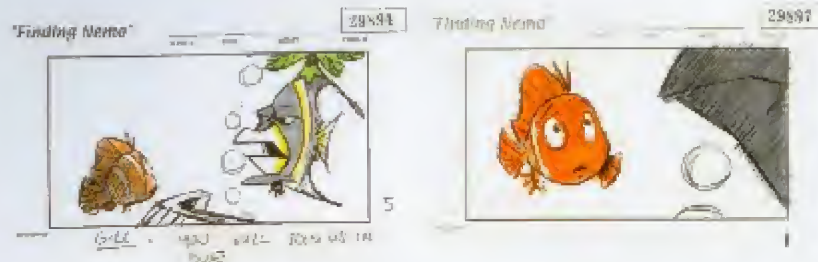
The tank was like going to Disneyland. What's great about the design of Disneyland is the old rides were separated so you couldn't see the next world. We kept coming back to that approach; we even got books on the design of Disneyland. There was the idea of separating the themes on each side of the aquarium with a screen of plants, so if you were in the waiting room you wouldn't see through to someone in the exam room getting a tooth drilled.

Looking at Disneyland, there was the idea of the Matterhorn and making a snow-capped mountain. Then Nelson Bohol did a drawing of a plastic volcano that would have bubbles projecting light through these glass beads, making them glow like lava. Andrew had also been saying that it'd be great to have a shipwreck motif, which gets your mind thinking: South Seas . . . island volcanoes—Tiki! Basically, Andrew wanted us to create the kind of cool fish tank we'd all want—with an added cheese factor, of course.

Ralph Eggleston

production designer





We have two parallel stories: one with the father facing the perils of the ocean, the other this kid trapped in a tank hundreds of miles away in Sydney—one of the interesting hurdles was connecting the two. How could we keep Nemo informed of his dad's progress? Out of that need to connect the two storylines came this notion of a relay race of creatures passing information from out in the ocean to Sydney. In nature, you do have fish who travel hundreds of miles, and birds who can fly hundreds of miles. So, logically, it works and it makes for an entertaining scene.

Bob Peterson

writer

above:

Joseph "Rocket" Ekers

storyboards

marker 4 1/4 x 2 1/2 each

right:

Dominique Louis

layout by Nelson Bohol

pastel, 70 x 25"



concept art: the fish tank

"Finding Nemo"

29900



"Finding Nemo"

29901



"FINDING NEMO: YAM!
GUL (4S) (F!!)

left:

Joseph "Rocket" Ekers

storyboards

marker, 4 1/2 x 2 1/2" each

below:

Simón Varela

charcoal 36 x 16 1/2"



concept art: the fish tank

below:
Laura Phillips
digital

right:
Ricky Nierva
gouache, 10 x 9 1/4

far right:
Nelson Bohol
pencil, 15 1/2 x 6"



The fish tank was late in coming together. I always knew there'd be these gooly, pent-up fish characters stuck in this glass box who wanted to help Nemo, but the environment itself was a blank slate. I was always hoping the art department would come up with something to inspire me, but meanwhile, it was getting later and later in the production.

Then the art department came up with the idea for a tacky volcano inside the tank. Ralph is the king of kitsch. He has amazing taste, but he also has this morbid fascination with other people's really bad taste. The idea for this volcano opened the door, that's when things came together. Then Ralph started going to the Tiki cocktail lounge look, and that got everybody going.

Andrew Stanton

writer-director

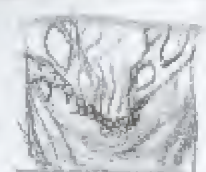
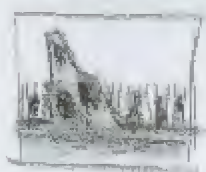
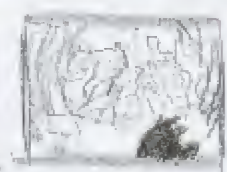
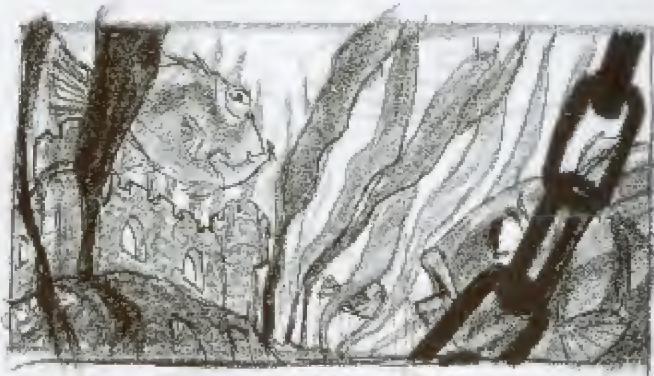
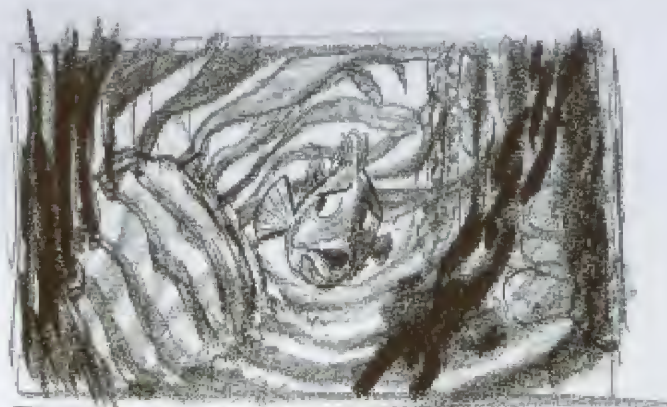






above:
Nelson Bohol
pencil, 8 1/4 x 11"

right:
Peter Sohn
pencil, 14 x 17"





Ralph Eggleston
pastel, 8 1/2 x 5 1/2

The tank gang's characteristics were likened to the neuroses of the characters in *One Flew Over the Cuckoo's Nest*. My job was to make the fish look like the characters Andrew wanted, and he said the leader of the tank gang was a moorish idol fish named Gill who didn't talk a lot and was very mysterious. We just jammed on that. We gave Gill a squint, like Clint Eastwood, and a mysterious scar—how did he get that scar? I played with a lot of versions of that scar, whether it was a new or an older scar, how it'd work over the striping of his body, how the look would be affected by water.

Ricky Nierva

character art director

Ricky Nierva

pencil, 14 x 10 7/8"



character studies Gill



left:

Peter de Sève

pencil 17 x 14"

below left:

James S. Baker

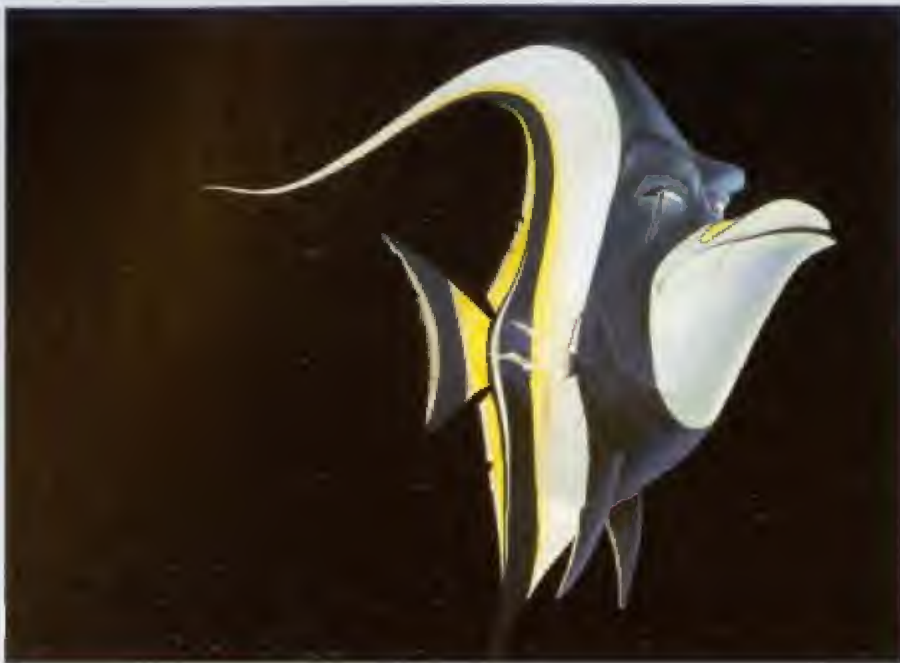
pencil and watercolor 11 1/2 x 8 1/2"

below right:

Ricky Nierva

pencil and marker 13 x 11"





above:
Yvonne Herbst
digital

right:
Carter Goodrich
pencil, 11 x 14"

In the tank there are the "Outies," the fish from the ocean, which represents the Great Beyond, and the "Innies" who've never experienced anything other than the sheltered, fake plastic-ness of a tank. In the final film, Gill represents a dark, mysterious leader—an outie just like Nemo.

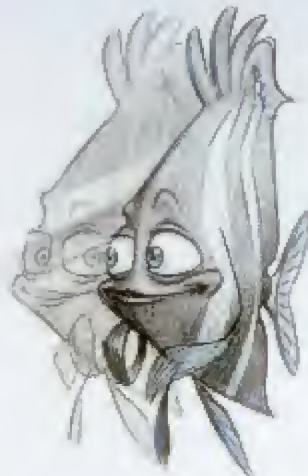
I think the script always had the notion of Nemo escaping by getting out in the toilet, but what changed was we developed this idea of all the fish having an escape plan led by Gill.

Jason Katz

story artist



Jason Katz
Carter Goodrich



One of the hardest characters to get, who took months of work, was Deb, a humbug fish and one of the tank gang. We kept giving Andrew designs and doing multiple sculpts in clay, but we couldn't nail it. Then we realized we had to go simpler. She's shaped like a triangle and Andrew noticed the stripes were like lava flowing from a volcano. We always have one character per film that's tough to nail. For this movie, Deb was the one.

Ricky Nierva

character art director

top left:

Jason Deamer

color pencil and marker, 12 x 9 1/2"

top right:

Peter de Sève

color by Ralph Eggleston
pastel, 8 1/2 x 7"

left:

Ricky Nierva

color by Ralph Eggleston
pastel, 10 x 10"

character studies Bubbles

left:

Belinda Van Valkenburg

digital



below:

Bruce Morris

color pencil and pen

7 1/2 x 4" each

right:

Dan Lee

pastel 11 x 7"

Feeding scene

07204



Feeding scene

07202



Feeding scene

07203





top left:
Belinda Van Valkenburg
digital

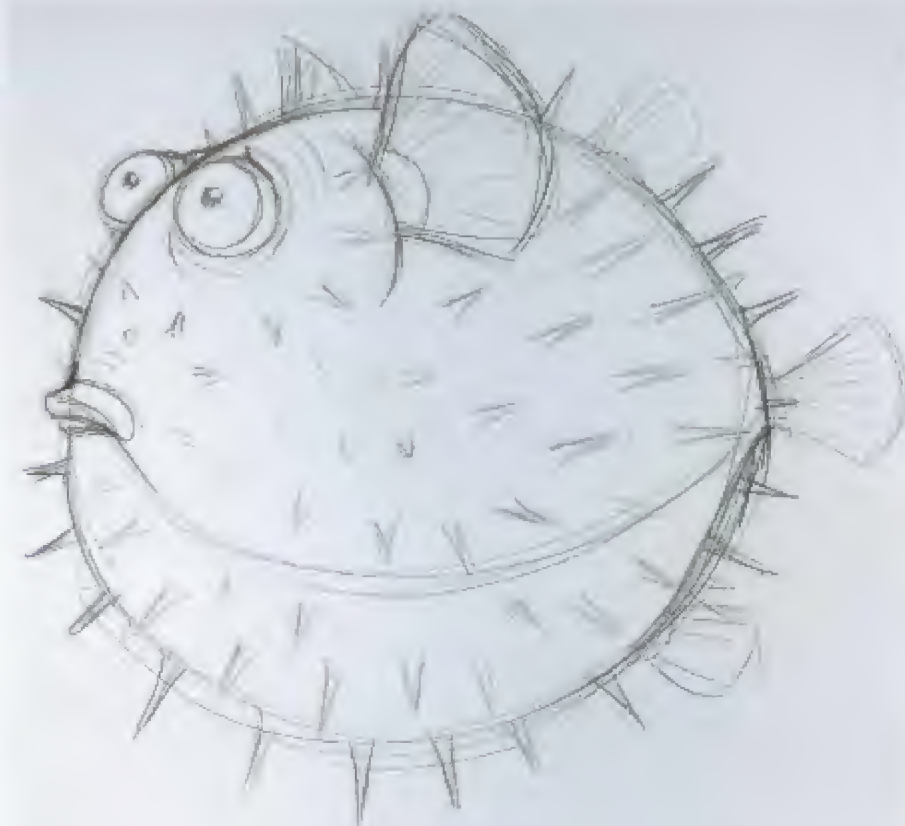
top right:
Dan Lee
pencil, 17 x 12 1/2"

right:
Carter Goodrich
pencil, 14 x 8"
(detail)

Bloat, the blowfish, can puff himself up, so that character had a lot of cartoony potential to play around with. Bloat was also inspired by George Kennedy's character, Dragline, in *Cool Hand Luke*, a big, boisterous dude in this small tank. But Gill and Nemo are always the primary characters in the tank. The tank's secondary characters' dynamic was always like the toys in Andy's room in *Toy Story*. Each character has their own unique traits, but their identity seems unified when looked on as a whole.

Dan Lee

character designer



Character Studies: Peach

right:

Jason Deamer

color pencil and marker 8 1/2 x 11"



far right:

Jason Deamer

color pencil and gouache 8 1/2 x 11"

below:

Jason Deamer

pencil 17 x 11"



character studios Gurgle

left:

Bruce Morris

storyboards

color pencil and pen

7 1/2 x 4" each

right:

Ricky Nierva

color pencil and pencil, 8 x 5 1/2"

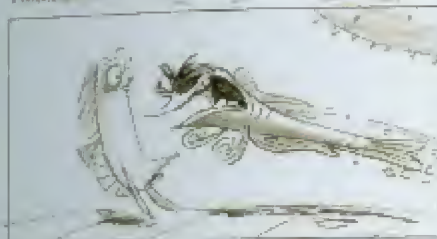
below:

Ralph Eggleston

pastel, 8 3/4 x 7 1/4"

"Finding Nemo"

37594



"I'm a surgeon, I'm not a fish!"

"Finding Nemo"

37599



"But the tank is clean!"

"Finding Nemo"

37601



"I'm a surgeon, I'm not a fish!"



character studies Jacques

top right:

Jason Deamer

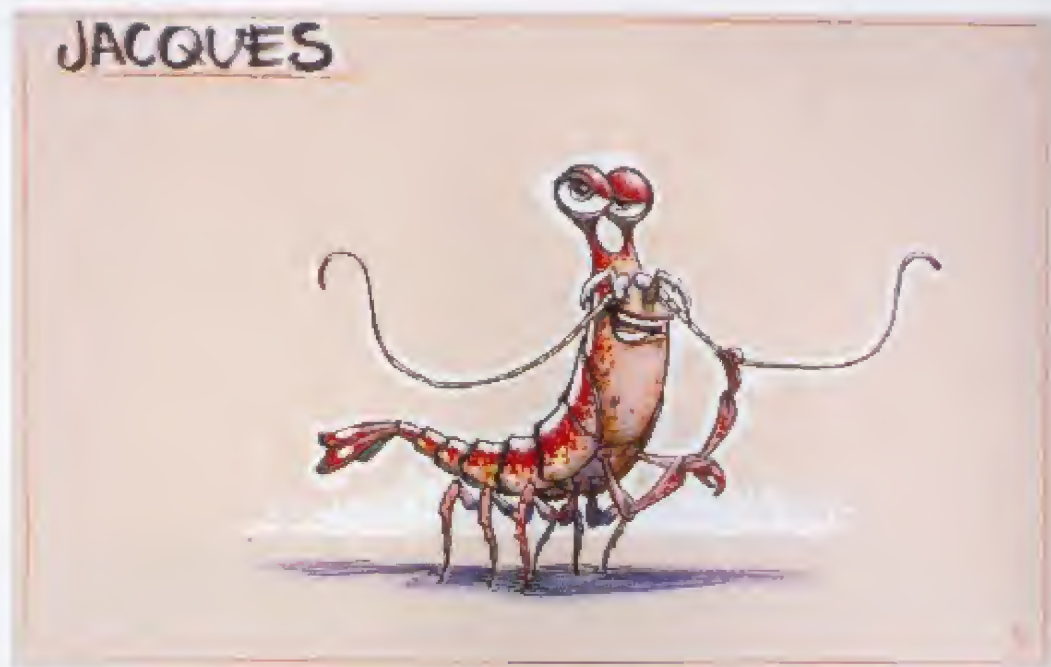
pencil, marker and gouache

17 x 11"

bottom right:

Jason Deamer

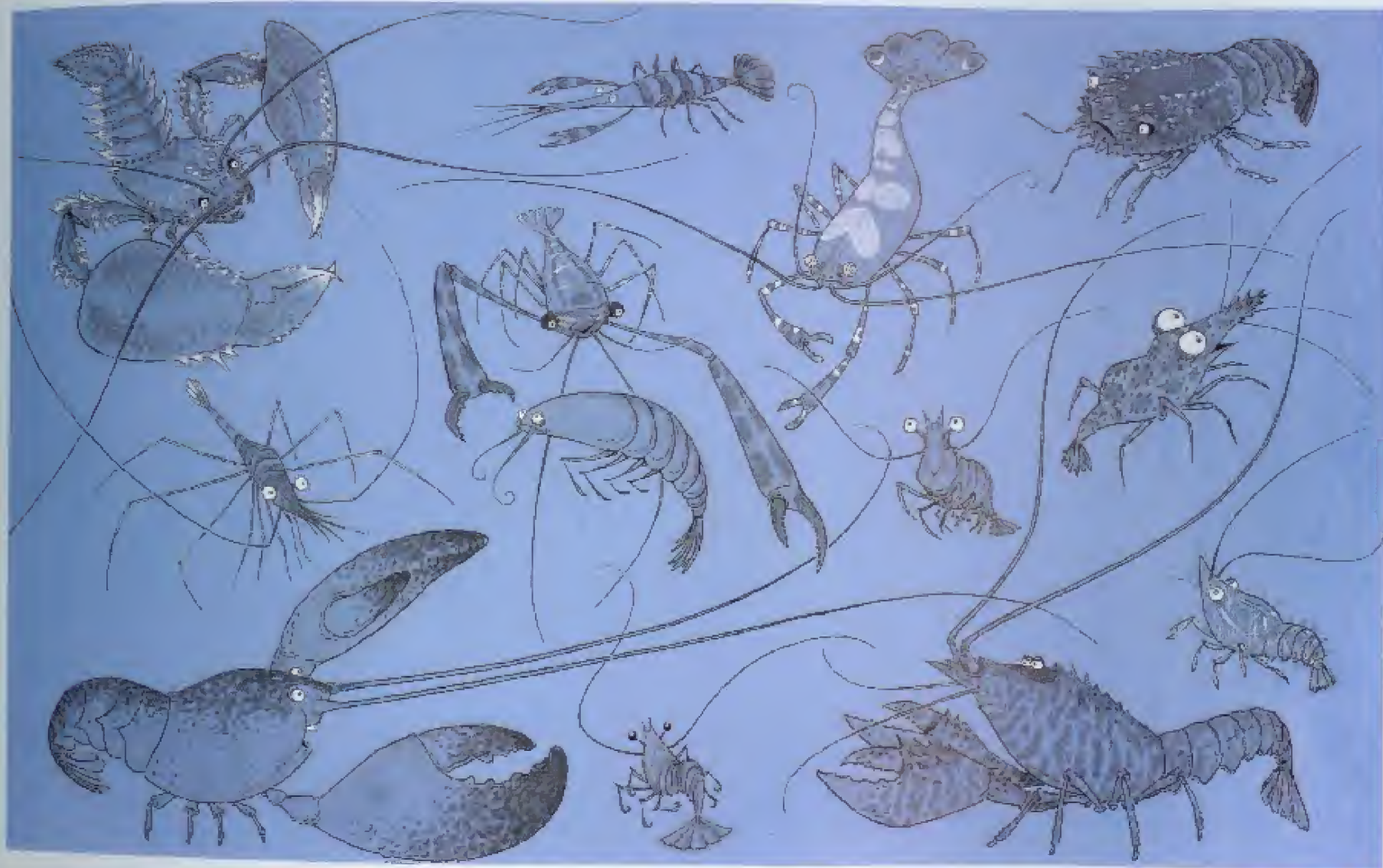
pencil 17 x 11"



above:

Carter Goodrich

pencil 14 x 16 1/2"



Geefwee Boedoe

ink, 20 x 13"

set lighting—scene detail



Ralph Eggleston

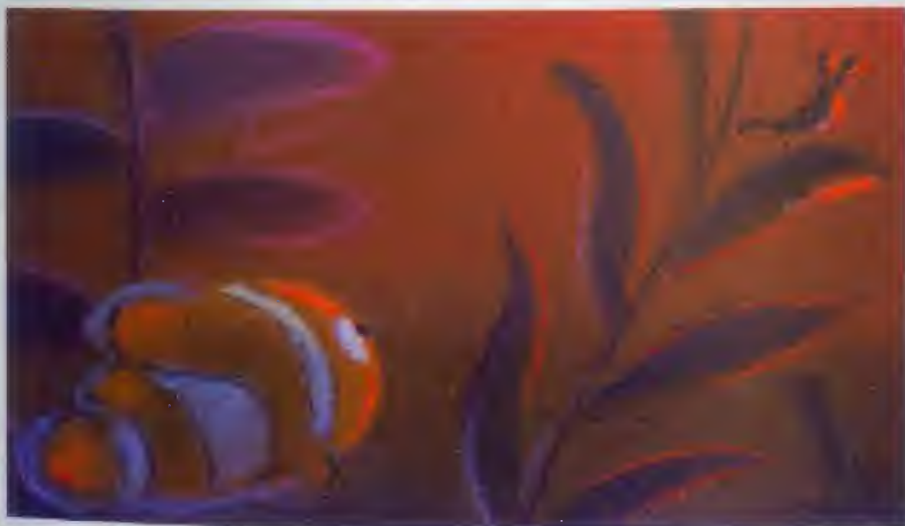
print: 8 x 5 1/2

below:

Ralph Eggleston

pastel, 7 1/4 x 4 1/2"

pastel, 6 x 4 1/2"



above:

Ralph Eggleston

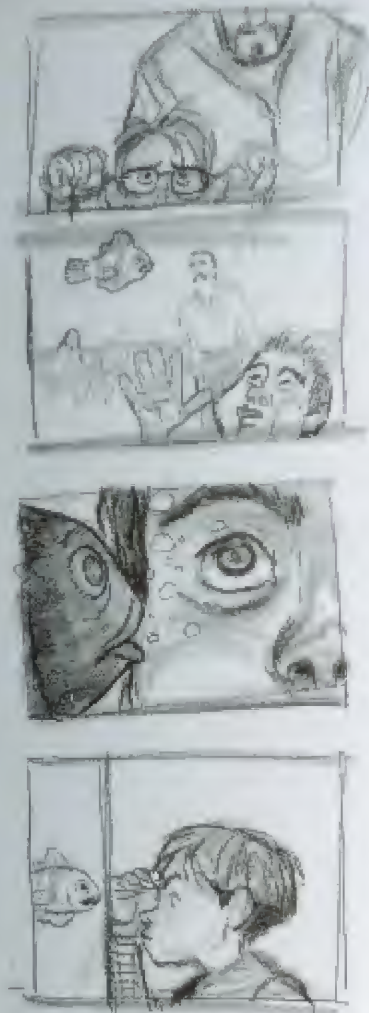
pastel, 8 x 5 1/2"

pastel, 6 x 5"



Dominique Louis
layout by Nelson Bahul
pastel, 17 3/4 x 15"

concept art the donald's patients



above:
Peter Sohn
 pencil 10 x 16 1/2"
 (detail)



right:
Peter Sohn
 pencil 17 x 12 1/2"

"Tearing Mirror"

87583



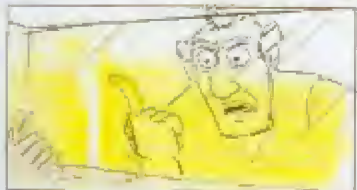
"Tearing Mirror"

87584



"Tearing Mirror"

87585



above:

Jason Katz

storyboards

color pencil and marker,
4 1/4 x 2 1/4" each

right:

Dominique Louis

layout by Nelson Bohol
pastel, 20 x 25 1/2"





Dominique Louis

layout by Nelson Bohol
pastel, 20 x 15"



When we were getting into the human designs, Ralph asked me to come up with ideas of what people would be doing in the dentist's waiting room. Most of the stuff was what the fish would be seeing all day long, year-round. I didn't draw any corners of the glass. I love the fact that it just looks like they're floating there. What was fun was putting the fish in the human world, a fish shape over a kid's head, a kid thinking he can pick a fish up. One of the gags I threw in was this kid who has a death skull T-shirt—it's supposed to be Sid from *Toy Story*. It's like Sid has grown up and come to the dentist's office.

Peter Sohn

story artist/designer

above:

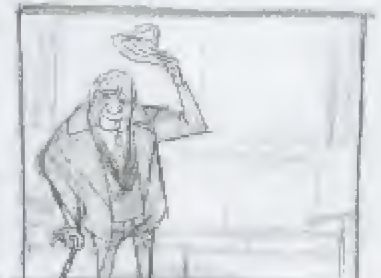
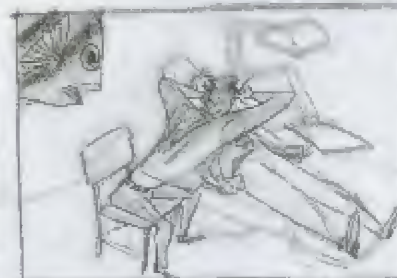
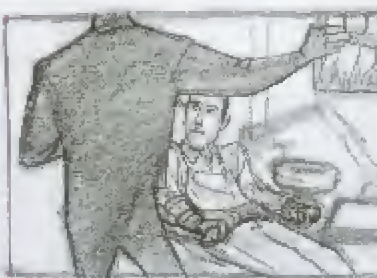
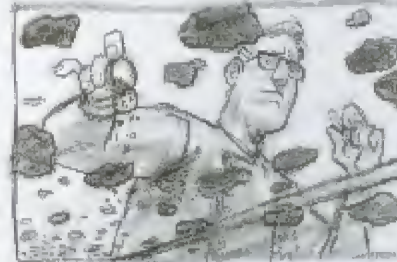
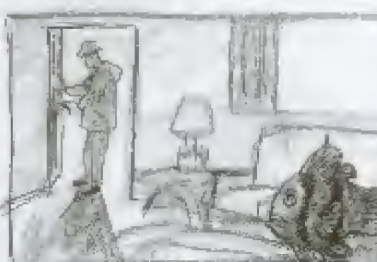
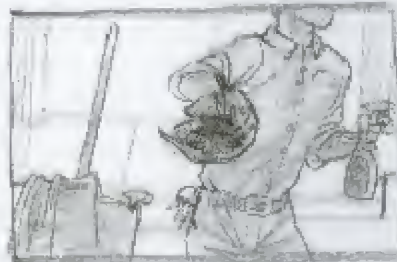
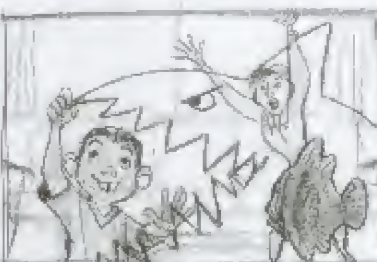
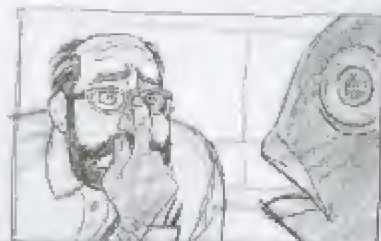
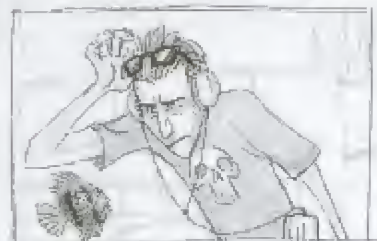
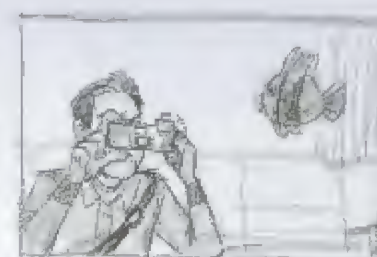
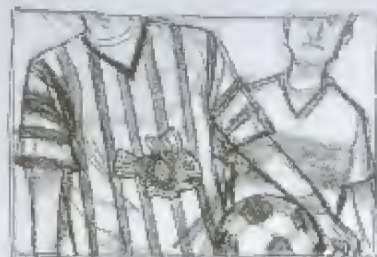
Randy Berrett

digital

right:

Peter Sohn

pencil, 14 x 17"





We did lots of drawings for the dentist, but nothing was quite working. Finally, I got a book on Australian actors and began flipping through it. It wasn't a photo of any one actor, but a type of face that kept coming up: very weathered with sturdy, broad features and a big smile. So I started pushing the look of the dentist in that direction.

Randy Berrett

environment art director



left:

Peter Sohn

pencil 6 x 7 1/2"

above:

Peter Sohn

pencil 12 x 12 1/2"

storyboards The escape plan

right:
Andrew Stanton
pencil, 9 x 11"

far right:
Peter Sohn
storyboards
pen, 4 1/3 x 2 1/2" each

below:
Peter Sohn
storyboard
color pencil and pen, 7 1/2 x 4"



"Finding Nemo"

36480



"Finding Nemo"

36482



"Finding Nemo"

36487



"Finding Nemo"

31464



9

HOLY CRAP!

"Finding Nemo"

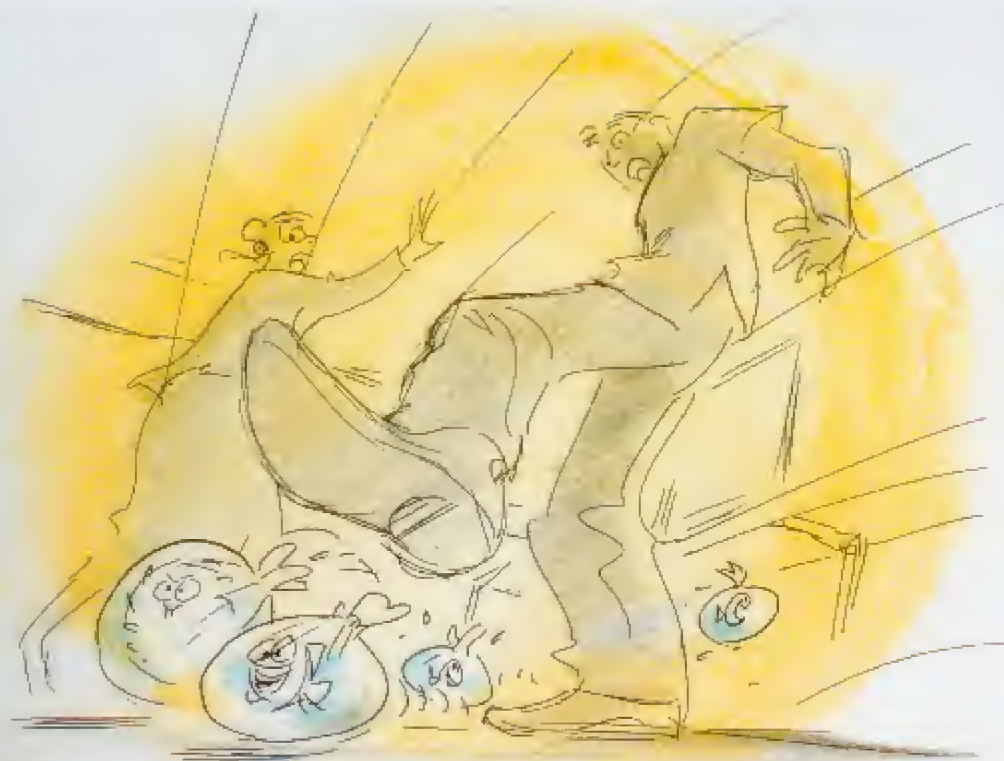
36844



The initial idea for Darla was, she was a patient who'd cause problems, like she'd swish her arm in the fish tank. From there she became the catalyst—the reason Nemo needs to escape—Nemo will be given to her and Darla is a fish killer. So, the tank gang is anticipating this psycho kid—she's the ticking time bomb. Ricky Nierva and I kept playing with designs for Darla. There were gag sessions with Andrew and the guys and ideas for Darla, like having her wearing the old-fashioned head gear from the 1970s to hold braces in her mouth. In story, I'd board up Darla and then go over to the art department and help design her. I even did a sculpt of her head. It's so fun to make an evil girl.

Peter Sohn

story artist/designer



above:

Ronnie del Carmen

storyboard

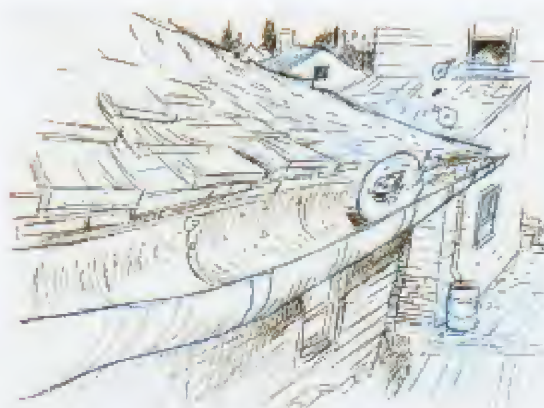
pen and pastel, 11 x 8 1/2"

right:

Ronnie del Carmen

storyboard

color pencil and pen, 11 x 8 1/2"



left:

Bruce Morris

storyboard

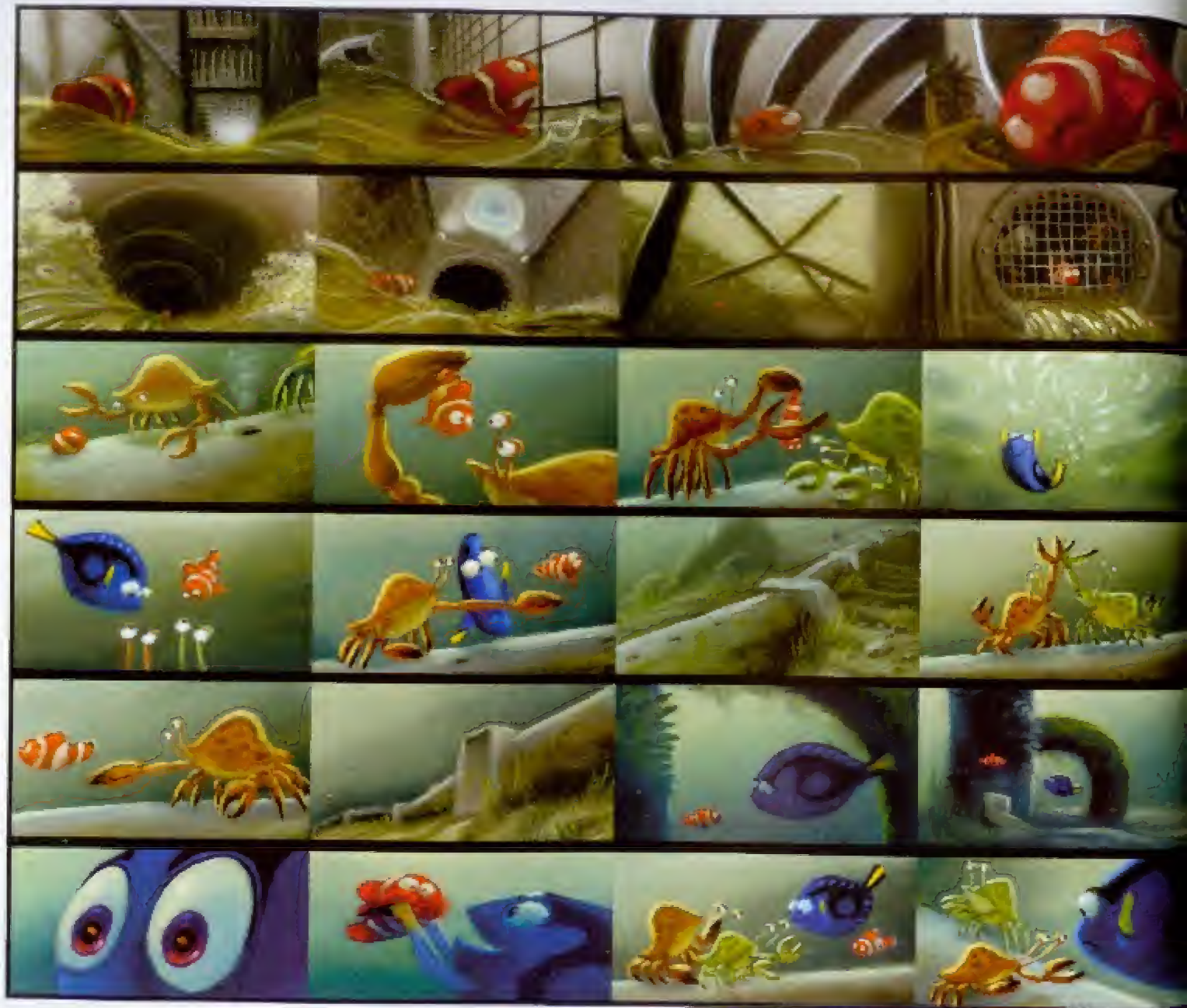
pencil and pen, 7 1/2 x 4"

The tank gang sees the ocean from the window of the dentist's office and it's so tantalizing—there it is and we're stuck here. We did many studies of ways for the tank gang to escape and they worked for the most part. Story artist Matt Lahn then suggested that if the dentist were to clean the tank, he'd put the fish in water-filled baggies and that would be the opportunity to make a break for it. If there's two in a bag, they could generate momentum by swimming and turning the bag like a wheel and roll toward the window, out along the eaves of the roof below, drop to the street, cross traffic, over the rock wall, and into the ocean. A gamut of death! But that's the theme of the movie. It asks, Are you going to live a life of complete safety and risk nothing? Or are you going to take a chance and maybe find that only by doing so are you truly alive?

Ronnie del Carmen

story supervisor

set: Sydney Harbor



Ralph Eggleston
lighting paste



There are so many pieces of the harbor, but we had to think of it as one big set. One early idea was the dentist's office would be set in the middle of Sydney. We even considered a sequence of the pelican flying Father and Dory through the city—but to create the city would have been massively complex and, as one of our technical directors told me, Nemo was already live: 10 ten times more complicated than anything we'd ever done.

The dentist is an avid diver and fisherman, so it made more sense to have his office near the harbor—and North Sydney is so charming, with houses built right to the water and a small town feeling, with tool shops and pubs. By setting the dentist's office near the harbor on the north, across the bay from the Opera House, the bridge, and the cityscape, it allowed us to establish the iconic landmarks as a constant reference point for the audience and our characters.

In any bay with a small outlet, the surge and swell kicks up a lot of silt and makes the water a little more on the greenish side. We wanted to utilize that as a reference, so when the audience sees greener waters—compared to the turquoise of the reef and the deep blue of the open ocean—they know they're in Sydney Harbor.

Ralph Eggleston

production designer





opposite:

Anthony Christov

color pencil, 17 x 12 1/2"

above:

Bruce Zick

pencil, 14 x 9"

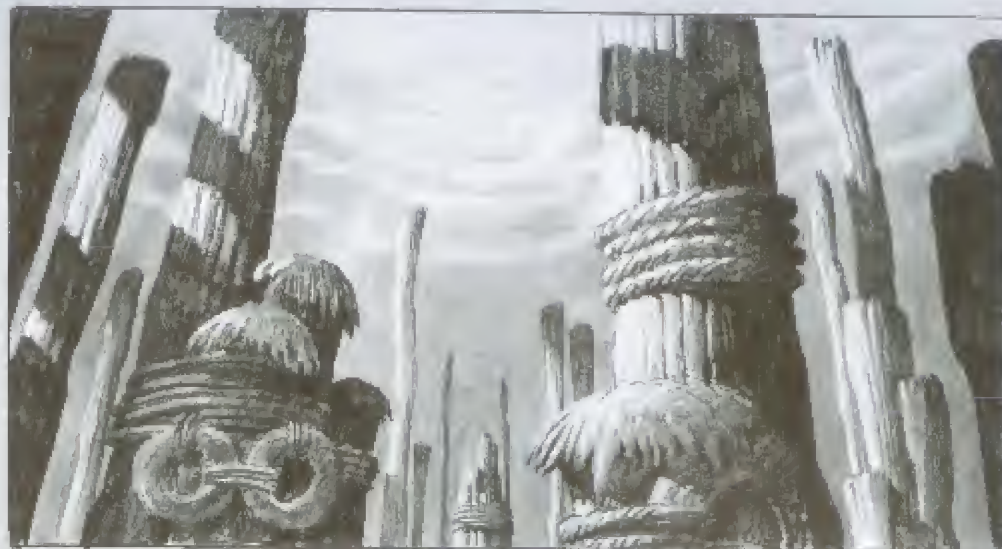
right:

Nelson Bohal

pencil, 11 x 14"



right:
Bruce Zick
 pencil, 13 x 7"



FLETHORA OF DOLINES

below:
Nelson Bohol
 pencil, 18 x 11 1/2"



concept are delicate



Ralph Eggleston
pastel, 5 1/2 x 7 1/2"





character studies - Nigel and Gerald

below left:

Geefwee Boedoe

pencil 17 x 12 1/2"

below right:

Geefwee Boedoe

graphite, 5 1/2 x 9"

right:

James S. Baker

penkif and acrylic, 11 x 8 1/2"





left:
Geefwee Boedoe
pencil and marker, 3 x 11 1/2"

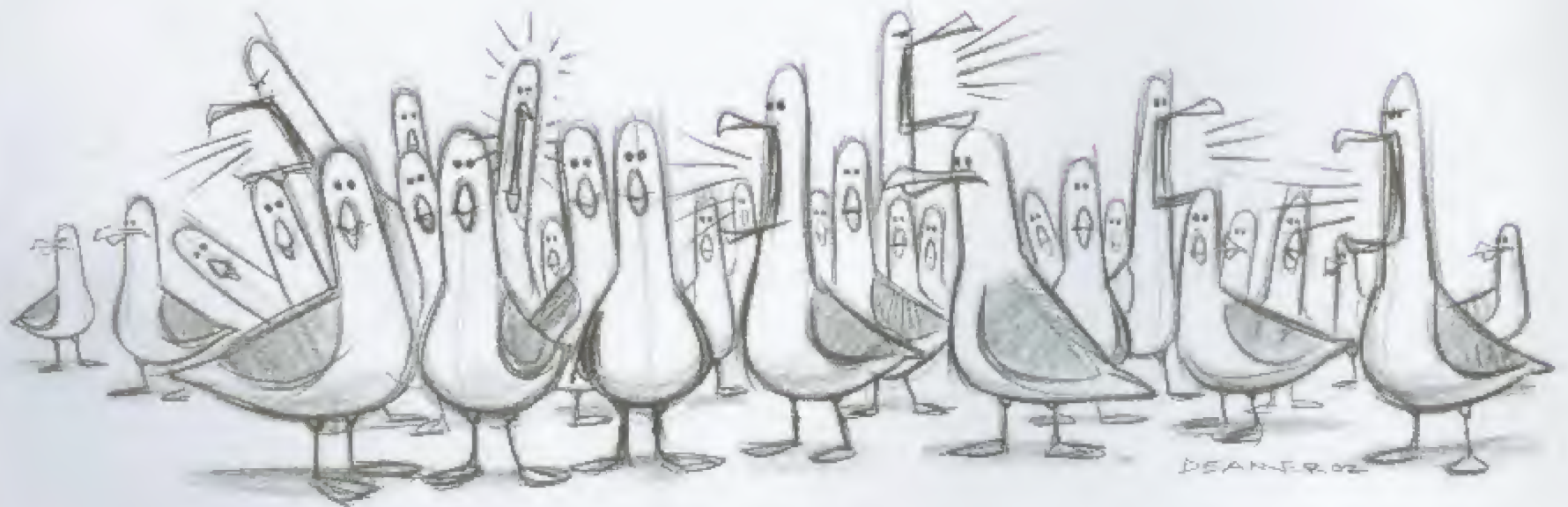
below left:
Geefwee Boedoe
pencil, 7 x 12 1/2"

below right:
Geefwee Boedoe
pencil, 11 x 12 1/2"



design detail : seagulls

Ralph Eggleston
pastel, 19 1/4 x 1 1/4"



Jason Deamer
pencil, 13 x 6"

below:

James S. Baker

storyboard

pen, marker, and color pencil

7 1/4 x 4"

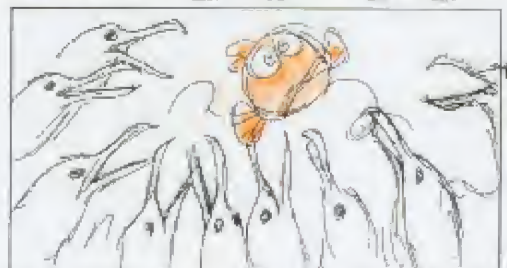
"Finding Nemo"

35809



"Finding Nemo"

34771



above:

Peter Sohn

storyboard

pen and color pencil 7 1/4 x 4"

right:

Peter de Sève

pencil, 10 x 14"



concept art The water treatment plant

right:

Anthony Christov

pencil, 5 x 6 1/2"

below left:

Anthony Christov

cover pencil, 12 x 15"

below right:

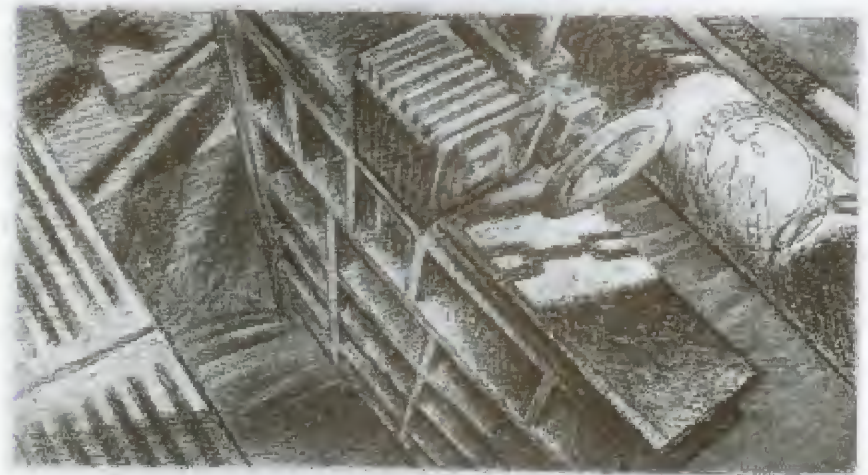
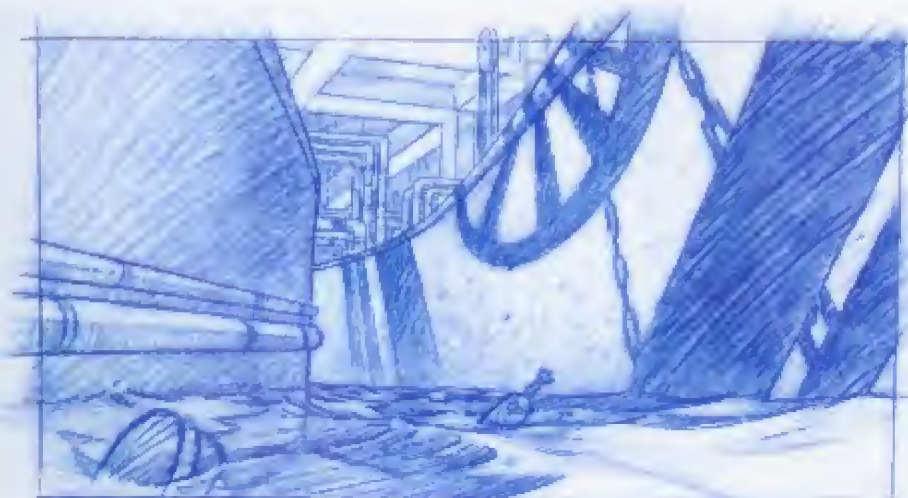
Anthony Christov

charcoal, 8 x 4 1/2"

The water treatment plant Nemo falls into is *him* noir, the notion of an oppressive and mysterious place. Visually, that means a play of shadows and light in a dark realm where not everything is clear or explained. It's not a key set, but a vignette in the movie. It's a very subtle touch, but helps create a little visual variety, so the whole movie doesn't have the same cinematic language.

Anthony Christov

environment art director





The art direction and the way storyboards are cut into the story reel help us map out the story, from the way things look in a scene to the underlying emotions. And to help us achieve the emotion we're after in a particular sequence, we use lighting and color. I'd say color and lighting, and even music, help give a scene its underlying emotion better than dialogue. A character might say he's happy, but with somber lighting and music you know the guy's not true. Everything that's there is to help drive the story along.

And there's never a wrong idea. You just keep throwing stuff out and inevitably there are elements of different things that inspire a character or environment. When you see the [approved] concept art it looks like the final thing in the movie but to get to that point takes so many iterations!

John Lasseter

executive producer



top:

Ralph Eggleston

pastel: 5 1/4 x 3 1/4"

bottom:

Ralph Eggleston

pastel: 6 x 3 1/2"



above left:
Ralph Eggleston
pastel, 6 x 4 1/2"



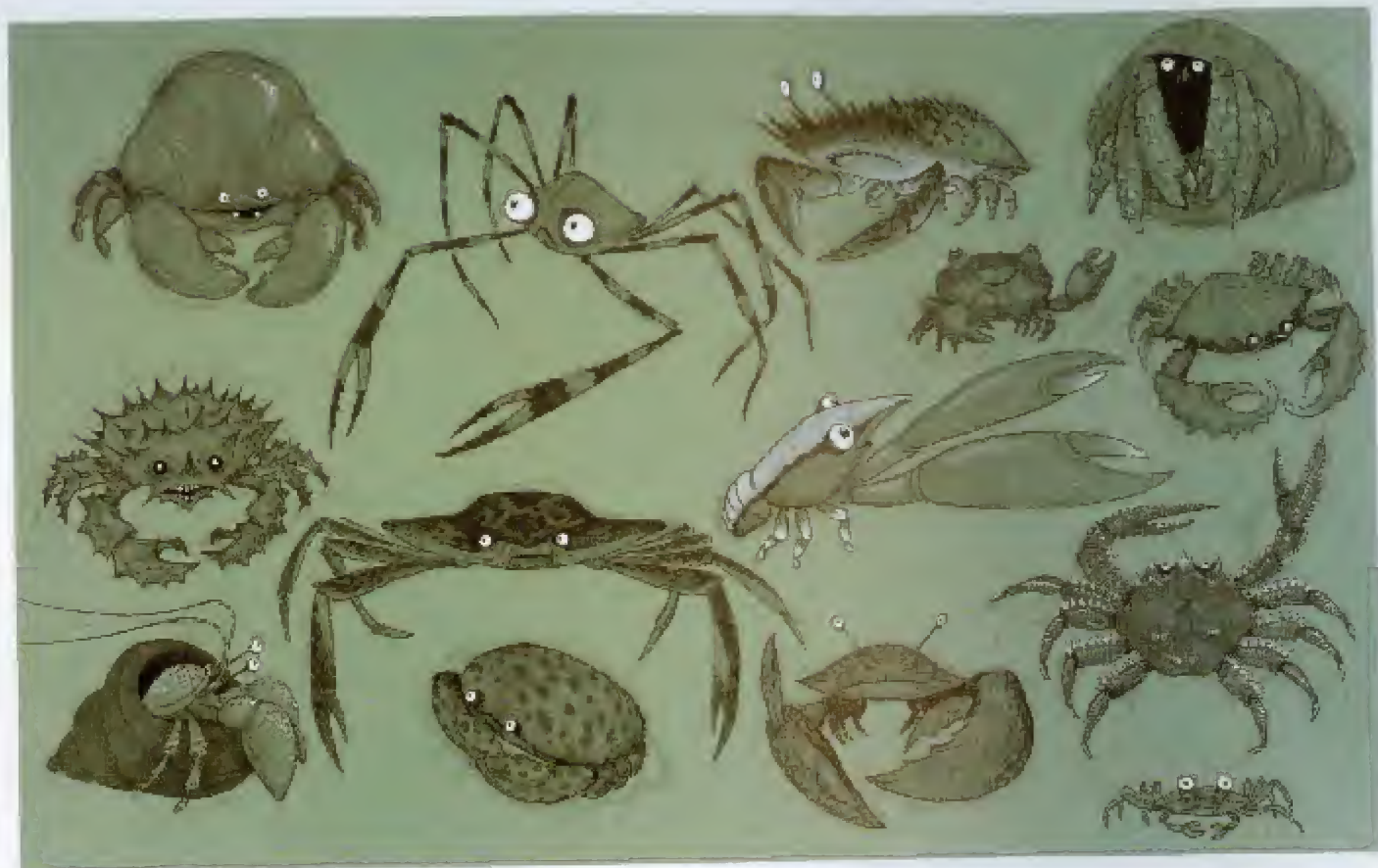
above right:
Ralph Eggleston
pastel, 5 1/2 x 3 1/2"

right:
Ralph Eggleston
pastel, 5 1/2 x 3 1/2"



$$17k - 19\frac{1}{4} \times 12\frac{1}{4}$$

marker $2\frac{1}{2} \times 1\frac{1}{4}$ " each



FATHER: HAVE YOU SEEN A BLUE
FISH, OR A LITTLE
ORANGE FISH AROUND
HERE?

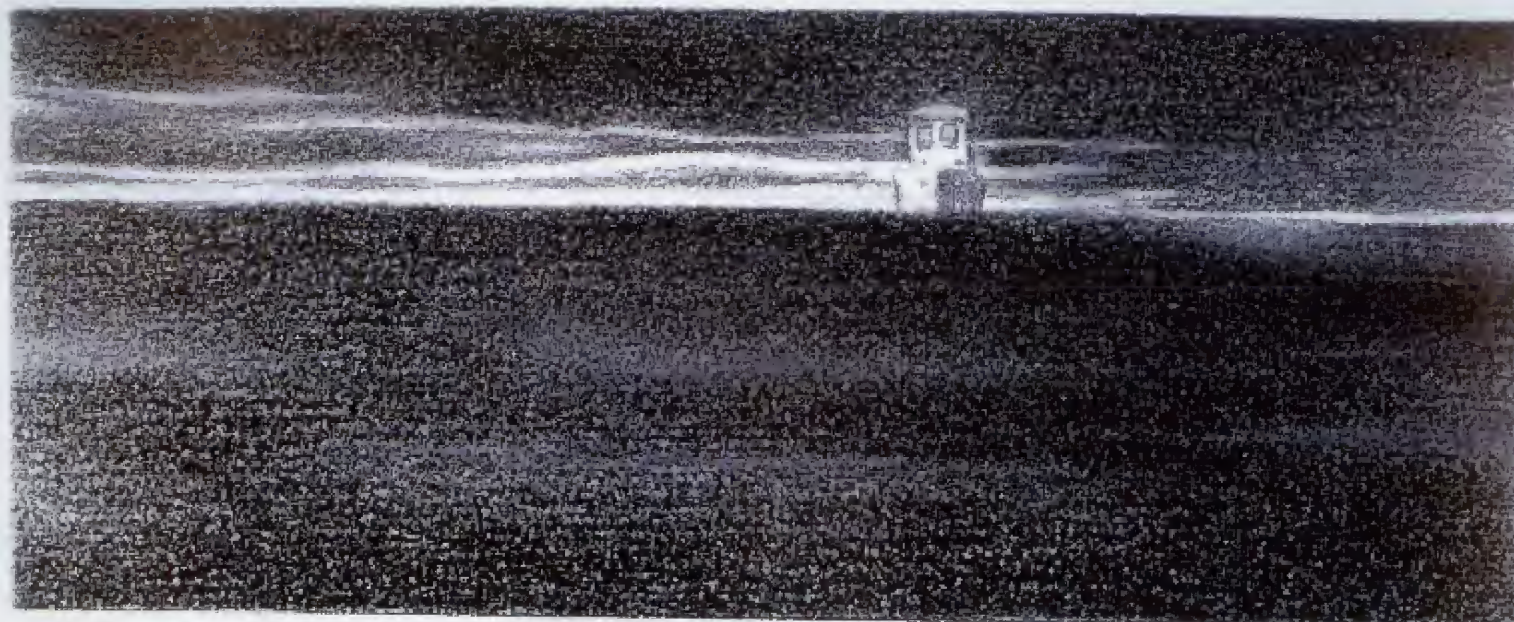


FATHER: YOU HAVE?
WHERE?



CRAB THEY WENT THAT WAY!

concept art: the fishing boat



above:

Anthony Christov
charcoal, 9 x 3 1/2"

right:

Anthony Christov
charcoal, 11 x 7"

Finding Nemo was like a massively intricate jigsaw puzzle, and things only became clearer as each piece got put into place. But not only did we have to put the puzzle together, we had to create and hand craft every single puzzle piece. An army of people helped us create the film, but most of them labored on very specific aspects of the film: the design, the layout, the editing, the animation, the lighting. Relatively few of us maintained a global

vision, responsible for how all these pieces were going to fit together. The most rewarding moment for me is always at the wrap party screening. It's the time I can sit back and enjoy watching all the people who worked so hard on the film enjoying it for the very first time.

Lee Unkrich

co-director





23



THE REAR OF THE BOAT IS PULLED DOWN

Bruce Zick
pencil, 23 3/4 x 18"
(detail)



THE CAPTAIN ENCOURAGES HIS
CREW + SHOTS ORDERS.

The fishermen scene is in a very Art Deco style. The characters in Art Deco murals are strong and muscular, but impersonal—almost iconic. It was a visual approach that got to the aura of the characters. Again, as with the water treatment plant, it's tricky, because you don't want to make a scene look like it's from a different movie. It's a very subtle touch, almost subliminal.

Anthony Christov

environment art director

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Early in preproduction, we created several test shots to explore the techniques we were developing that were going to enable us to realize the underwater environments of this film. Here, at the film's climax, all of those techniques had to be combined simultaneously to pull together this scene as it was conceived in the concept art and storyboards. There are schools of fish, a rough ocean surface, water splashing off of the side of the boat as waves crash against it, particulate matter in the water, surge and swell of the ocean, caustic lighting, underwater murk, and rain falling from the sky to name just a few.

Oren Jacob

supervising technical director





concept art the groupers

left:

Simón Varela

charcoal, 25 1/8 x 13 1/4"



top:

Ralph Eggleston

pastel, 7 1/2 x 4 1/2"

above:

Ralph Eggleston

pastel, 10 x 4 1/2"



THE FISH BOIL HARPER!



I CAN'T BREATHE !!

above:

Bruce Zick

pencil 10 x 6 7/8"

opposite:

Bruce Zick

pencil 11 x 7 1/8"

Concept art: the fishing boat



THE MOTOR IS BORN!!!

above:

Bruce Zick

pencil, 14 $\frac{1}{4}$ x 7"

opposite:

Bruce Zick

pencil, 11 $\frac{1}{4}$ x 7 $\frac{1}{2}$ "



Toy Story had a huge impact because it was the first computer generated feature film, and was unlike anything anyone had ever seen. There are so few times in life when we can truly say we're experiencing something we've never seen before, but I think *Nemo* will have that kind of impact. There are details I wasn't expecting, like the way light filtered through the water, the surges and swells that buffet the characters, the tiny floating particles. Our audience will truly believe they're underwater with the characters.

Lee Unkrich

co-director





concept art reuplode

Insets:

Dan Jeup

storyboards

pencil and marker, 9 1/4 x 5" each

left:

Ralph Eggleston

pastel, 9 1/4 x 5"

below:

Ralph Eggleston

pastel, 5 1/4 x 3 1/2"



Pixar's acknowledgments

We can't begin to thank our friends at Chronicle Books for believing once again in our vision. There was a lot of love that went into making this book and a lot of extraordinary contributions from the *Finding Nemo* Art & Story Departments and the Pixar Creative Resources team: Krista Syvager, Bert Berry, Dana Murray, Michele Spore, Doug Nichols, Sheri Patterson, Ronnie del Carmen, Jason Katz, Rachel Raffael, and Romney Marino.

Special thanks to the Nemo team at Chronicle Books: Sarah Malarkey, Anne Bunn, Jodi Davis, Beth Steiner, Shona Bayley, our writer Mark Colta Vaz, our photographer Joe McDonald, and our designer Laura Lovett.

Production Designer Ralph Eggleston; I was in awe and intimidated by your talent back at Cal Arts, and I still am today.

Co-director Lee Unkrich: the filmmaker with the Midas touch, who dove into the film and made it better than I had even dared to hope.

The film's producer, Graham Walters, and associate producer, Jinko Gotoh, who kept me and the crew afloat for years (yes, years). Always the

calm in the eye of the storm, I can't thank them enough for their dedication.

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My director's circle: Oren Jacob, Sharon Calahan, Dylan Brown, Jeremy Lasky, David Salter, Ronnie Del Carmen, Eggman (and you count, too, Lindsey Collins). Every captain should be so lucky to have lieutenants like them at the wheel.

To my buddy, my mentor, John Lasseter: He continues to inspire me every day.

Thanks to the executive team at Pixar: Ed Catmull, Sarah McArthur, Ann Mather, and Steve Jobs, who believed in our idea and supported us along the way.

Most important, thanks to all of the wonderful Pixar employees who contributed to the film in so many ways, and to our families, who allowed us to do what we love.

Remember, just keep swimming, just keep swimming.

Andrew Stanton

writer-director



To Patrick Strand, who's embarking on his own voyage of discovery into the wonderful realm of animation; and to Mike Glad, an impressive collector of animation art who is faithfully preserving this magical artform as it has evolved throughout time and around the world.

—M.C.V.

Thanks to Pixar for their help and hospitality, particularly the *Aemo* production principals who gave of their time—and art—for this book: John Lasseter, Andrew Stanton, Lee Unkrich, Ralph Eggleston, Graham Walters, Ricky Nierva, Robin Cooper, Randy Berrett, Anthony Christov, Jason Katz, Ronnie del Carmen, Bob Peterson, Peter Sohn, Oren Jacob, and Dan Lee. A special salute to Krista Swager, who was a marvel of organization and coordination.

A tip of the hat and a low bow to Chronicle editor Sarah Malarkey for bringing me aboard and to Anne Bonn, for expertly handling all the usual logistics. And here's a shout-out to Victoria Shoemaker, my literary agent. Hugs and kisses to my parents and to my godchildren: Johnny and Alexandra.

Mark Cotta Vaz





DIALOGUE
now what??

Peter Sohn

storyboard

pen and marker, 4 1/8 x 2 1/4

